आधुनिक साहित्य

Aadhunik *Sahitya*

साहित्य

साहित्य, संस्कृति एवं आधुनिक सोच की त्रैमासिकी

रामवृक्ष बेनीपुरी

23 दिसंबर, 1899 – 7 सितंबर, 1968

भारत के एक महान विचारक, चिन्तक, मनन करने वाले क्रान्तिकारी साहित्यकार, पत्रकार, संपादक थे। वे हिन्दी साहित्य के शुक्लोत्तर युग के प्रसिद्ध साहित्यकार थे। आपने गद्य-लेखक, शैलीकार, पत्रकार, स्वतंत्रता सेनानी, समाज-सेवी और हिंदी प्रेमी के रूप में अपनी प्रतिभा की अमिट छाप छोड़ी है।

राष्ट्र-निर्माण, समाज-संगठन और मानवता के जयगान को लक्ष्य मानकर बेनीपुरी जी ने ललित निबंध, रेखाचित्र, संस्मरण, रिपोर्ताज, नाटक, उपन्यास, कहानी, बाल साहित्य आदि विविध गद्य-विधाओं में जो महान रचनाएँ प्रस्तुत की हैं, वे आज की युवा पीढ़ी के लिए भी प्रेरणास्रोत हैं।

आधुनिक साहित्य

संस्थापक संपादक

डॉ. आशीष कंधवे

विश्व हिंदी साहित्य परिषद

प्रकाशन | वितरण | राष्ट्रीय अंतरराष्ट्रीय सम्मेलन

प्रमुख उद्देश्य

★ हिंदी का प्रचार-प्रसार

★ उत्तम साहित्य का प्रकाशन

★ साहित्यकार साहित्य योजना

★ पुरस्कार प्रतियोगिता का संचालन

★ रोजगारोन्मुख हिंदी के लिए प्रयास

★ हिंदी एवं भारतीय भाषाओं का समग्र विकास

★ साहित्य एवं संस्कृति के चहुँमुखी विकास के लिए प्रयत्न

★ संग्रहालय, पुस्तकालय एवं संगोष्ठी कक्ष की स्थापना में प्रयासरत

आधुनिक साहित्य

साहित्य, संस्कृति एवं आधुनिक सोच की त्रैमासिकी

अनुक्रम

भारतीय अर्थचिंतन और अर्थशास्त्र

आज की परिभाषा में मनुष्य को आर्थिक क्रिया–कलापों तथा गतिविधियों के शास्त्र को इकोनॉमिक्स कहते है। इकोनॉमिक्स का सामान्य रूप से हिंदी अनुवाद अर्थशास्त्र किया जाता है, परंतु यदि हम संस्कृत साहित्य को देखें तो उसमें अर्थशास्त्र का अभिप्राय इकोनॉमिक्स से बिल्कुल भी नहीं है। संस्कृत साहित्य में अर्थशास्त्र एक बड़े परिप्रेक्ष्य में आता है। इसका अर्थ होता है लोक प्रशासन शास्त्र। वर्तमान इकोनॉमिक्स इसका एक भाग मात्र है, जिसे वहाँ वार्ता कहा गया है। मनु से लेकर आचार्य चाणक्य तक इसे वार्ता ही कहते हैं, अर्थशास्त्र नहीं। पाश्चात्य अर्थशास्त्री एडम स्मिथ के अनुसार अर्थ के विज्ञान को ही अर्थशास्त्र कहते हैं। जबकि आचार्य चाणक्य ने अर्थशास्त्र को परिभाषा देते हुए कहा है–पृथ्वी का लाभ पाने और उसको रक्षा करने के उपायों को बताने वाले शास्त्र को अर्थशास्त्र कहते हैं (पृथिव्या लाभे पालने च यावन्यर्थशास्त्राणि – कौ. अ. 1/1)। इस प्रकार पाश्चात्य संदर्भों में अर्थशास्त्र केवल संसाधनों के शोषण तक सीमित है, जबकि भारतीय चिंतन संपोषित उपभोग अर्थात् संसाधनों के दोहन के साथ–साथ उनके पोषण एवं संरक्षण को भी बात करता है। इसलिए आचार्य चाणक्य का अर्थशास्त्र, इकोनॉमिक्स के पाश्चात्य संदर्भों तक सीमित नहीं रहा बल्कि उसमें लोक प्रशासन तक के सभी विषय शामिल किए गए। यहां यह भी समझना बहुत आवश्यक है कि लोक प्रशासन से ही लोक आस्था की निर्मित होती है और लोग आस्था के निर्मित के बिना लोकतांत्रिक व्यवस्था को सुचारू रूप से नहीं चलाया जा सकता।

भारतीय परंपरा में ज्ञान की प्रत्येक शाखा का प्रारंभ वेदों से होता है और इसी प्रकार अर्थशास्त्र का प्रारंभ भी हमें वेदों में मिलता है। पुरुष सूक्त में जब वैश्यों के विराट् पुरुष के ऊरु यानी जंघा होने की बात कही गई, तो अर्थशास्त्र का प्रारंभ वहीं से हो गया। इसके अलावा वेदों में धन कमाने और उसके वितरण को लेकर बहुत सारी बातें कही गई हैं। वेद के इन्हीं सूत्रों का विस्तार बाद में मनु आदि स्मृतिकारों ने किया। इन स्मृतियों और स्वानुभवों के आधार पर देश में अर्थशास्त्र पर पर्याप्त मात्रा में ग्रंथ लिखे गए। इनमें से अनेक ग्रंथ आज भी उपलब्ध हैं और अनेक इतिहास के प्रवाह में लुप्त भी हो गए। अर्थशास्त्र पर आज उपलब्ध ग्रंथों में प्रमुख भारत–वैभव ग्रंथ है शुक्रनीतिसार, कात्यायन का अर्थशास्त्र, कौटिलीय अर्थशास्त्र और कामान्दक नीतिसार। इसके अलावा इस विषय पर मनु आदि स्मृतियों, महाभारत और रामायण आदि ग्रंथों में विस्तार से वर्णन मिलता है।

इस प्रकार देखा जाए तो आज पश्चिमी विद्वतजन भले ही एडम स्मिथ को अर्थशास्त्र का जन्मदाता माने और कतिपय भारतीय अर्थशास्त्री कौटिल्य यानी चाणक्य को अर्थशास्त्र का सही संस्थापक माने, परंतु सच तो यही है कि इस शास्त्र का प्रवर्तन भी वेदों से ही हुआ है।

वेदों में आर्थिक गतिविधि करने वाले वैश्यों के उल्लेख के बाद विविध आर्थिक गतिविधियों और उनके सही निष्पादन के तरीकों का विस्तार से वर्णन पाया जाता है।

वेदों में व्यापार से संबंधित उद्धरण भी पर्याप्त पाए जाते हैं। उदाहरण के लिए यजुर्वेद में व्यापार का आधार आदान–प्रदान बताया गया है। कहा गया है कि तुम मुझे दे दो, मैं तुम्हें देता हूँ। तुम मेरे लिए रखो, मैं तुम्हारे लिए रखता हूँ। तुम विक्रेय वस्तु मुझे दे दो, मै तुम्हे मूल्य देता है।

व्यापार में सफलता के लिए चरित्र और व्यवहार में शुद्धि, अध्यवसाय आदि गुण आवश्यक बताये गये है–शुन नौ अस्तु... चरितमुत्थितं च। अथर्ववेद 3/15/04

प्राचीन भारतीय ऋषियों ने यद्यपि अर्थ को जीवन के लिए आवश्यक माना, किन्तु अर्थ उपार्जन के विषय में उनको दृष्टि एक क्रमबद्ध योजना के अनुरूप रही है और उसमें एक क्रमबद्ध वैज्ञानिक पद्धति रही है। उन्होंने जीवन के सूक्ष्म से सूक्ष्म पहलुओं पर चिंतन कर मानव को भौतिक जगत से ऊपर उठाकर जीवन के यथार्थ से परिचय कराया है। उनके अनुसार पुरुषार्थ चतुष्टय अर्थात् धर्म, अर्थ, काम और मोक्ष के संपादन द्वारा ही मानव जीवन को सुखी बनाया जा सकता है। संसार का कोई भी अर्थशास्त्री इतनी सूक्ष्म दृष्टि से अर्थ का विश्लेषण नहीं कर सका है। अर्थ के मूल में धर्म है. यह परिकल्पना भी हमारे यहाँ विद्यमान है। चाणक्य सूत्र में लिखा है– सुखस्य मूलं धर्म:, धर्मस्य मूलमर्थ:। इस प्रकार यह देखा जा सकता है कि भारतीय अवधारणा में धर्म के पश्चात् अर्थ का उपार्जन करना मुख्य उद्देश्य स्वीकार किया गया। धर्म का अर्थ व काम के साथ कोई विरोधाभास नहीं है। ऋग्वेद में स्पष्ट रूप से कहा गया है कि धर्म और अर्थ का परस्पर कोई विरोधाभास नहीं है।

सभी मनुष्य धन–सम्पदा पर चिन्तन करें। इसकी प्राप्ति के लिए विनम्रतापूर्वक, विवेक द्वारा सही व उत्तम मार्ग चुनकर समृद्धि व श्री को प्राप्त करें। यहाँ धन–सम्पत्ति को प्राप्ति के साथ साथ, धर्मपूर्वक कार्यों द्वारा, सत्य मार्ग पर चलते हुए श्री अर्थात् ऐश्वर्य प्राप्त करने की बात की गई है। इसे विनम्रता व विवेक द्वारा किया जाना चाहिए। धर्म, अर्थ व काम के इसी संतुलन के कारण प्रारंभिक काल से ही भारत एक सुखी, सम्पन्न व वैभवशाली देश रहा है।

जब तक हम इस चिंतन को 21वीं सदी के इस बाजारवाद में आप साथ नहीं कर लेंगे पुनः परिभाषित नहीं कर देंगे तब तक हम विश्व की सर्वश्रेष्ठ आर्थिक शक्ति नहीं बन सकते।

डॉ. आशीष कंधवे
संस्थापक संपादक

न्याय व्यवस्था का सच : नई कहानी के संदर्भ में

–डॉ. सिन्धु जी नायर

आज के जमाने में संपन्न व्यक्ति अगर गलती से भी किसी केस में फंस जाता है तो जल्दी से जल्दी सुनवाई हो जाय। इसके लिए वह कोई–न–कोई तरकीब निकाल ही लेता है। और कोई–न–कोई रास्ता अपनाकर न्याय को अपने पक्ष में कर ही लेता है।

पाश्चात्य चिंतक अरस्तु ने कहा था कि मानव एक सामाजिक प्राणी है। प्रसिद्ध दार्शनिक जॉन रॉल्स ने अपनी कृति 'A Theory of Justice' में यह माना है कि 'न्याय सामाजिक संस्थाओं का प्रथम एवं प्रधान सद्गुण है अर्थात सभी सामाजिक संस्थाएँ न्याय के आधार पर ही अपनी औचित्यपूर्णता को सिद्ध कर सकती हैं।' उन का मानना है कि न्याय के पहले सिद्धांत में कहा गया है कि प्रत्येक व्यक्ति को दूसरों के लिए समान स्वतंत्रता के साथ संगत सबसे व्यापक बुनियादी स्वतंत्रता का समान अधिकार होना चाहिए। समान स्वतंत्रता के सिद्धांत के अनुसार, समाज के सभी लोगों को कुछ ऐसी स्वतंत्रताएं दी जानी चाहिए जो मानव अस्तित्व के लिए बुनियादी हैं। इस तरह की स्वतंत्रता का किसी भी कीमत पर उल्लंघन नहीं किया जा सकता है, भले ही वे लोगों के बड़े पैमाने पर अधिक लाभ का कारण बन सकते हैं। रॉल्स द्वारा बताई गई कुछ बुनियादी स्वतंत्रताएं भाषण, सभा, विचार और विवेक की स्वतंत्रता, कानून के शासन, स्वच्छता, धन और स्वास्थ्य को सुरक्षित करने के लिए आवश्यक स्वतंत्रताएं थीं। भारत में भी न्यायिक व्यवस्था का अपना अलग महत्त्व है।

समकालीन समाज पर राजनीतिक प्रभाव परोक्षतः और प्रत्यक्षतः पड़ता है। देश के विभाजन के पश्चात सांस्कृतिक विघटन के साथ–साथ सामाजिक विघटन भी आरम्भ हो गया। मोहभंग की स्थिति में बुद्धिजीवी चेतनाशील एवं संवेदनशील वर्ग टूटने की स्थिति को झेलते हुए निराशा, हताशा, आक्रोश विरोध और अस्वीकार की तोड़ फोड़ अथवा उदासीनता के रूप में अभिव्यक्ति करने लगा। नौकरशाही अफसरशाही बन गई जिसने राजनीतिक आकांक्षाओं के लिए भ्रष्टाचार को जन्म दिया। ऐसी राजनीतिक परिस्थितियों से नई कहानी को गुजरना पड़ा जिससे प्रभावित होना स्वाभाविक ही था। आज के राजनीतिक परिदृश्य की सबसे बड़ी विसंगति राजनीतिक व्यवस्था का भ्रष्ट होना है। संसद से सड़क तक,

प्रत्येक स्तर पर, पग–पग पर भ्रष्ट व्यवस्था है। इस भ्रष्ट राजनीतिक व्यवस्था के विविध रुपों को आधुनिक कहानीकारों ने पूर्ण सच्चाई से उकेरा है। राजनेताओं का भ्रष्ट आचरण कहानियों में विविध रुपों में रुपायित हुआ है। जन–सेवा की आड़ में राजनेता किस प्रकार गुलछर्रे उड़ते है, इस का उल्लेख नई कहानी में मिलता है।

स्वतंत्रता के बाद के वर्षों में पुलिस की कार्य–प्रणाली ऐसी हो गई है कि उसकी छवि निरंतर धूमिल होती गई है। आज पुलिस व्यवस्था भी इतनी अधिक भ्रष्ट हो गई है कि पुलिस की सेवा से सामान्य जनता का कोई हित नहीं होता है। इनके कार्य से समाज में अपराधों में कोई कमी नहीं हुई है। इसके विपरीत जनता अपने आपको और भी अधिक असुरक्षित महसूस करने लगी है। समाज में गुण्डागर्दी बढ गई है। इस संदर्भ में लिखने वाले कहानीकारों में मोहन राकेश, कमलेश्वर, भीष्म साहनी, विष्णु प्रभाकर, मन्नू भण्डारी आदि प्रमुख हैं।

मोहन राकेश की कहानी 'एक ठहरा हुआ जाकू'[1] में जब गुण्डा नत्थासिंह द्वारा चाकू के वार से बचे हुए पात्र अपने ही पत्रकार मित्र के दबाव में आकर थाने में रिपट करने जाता है। वे दोनों एस.पी और डी. एस. पी से मिलते है। तब डी. एस. पी ने उनसे कहा कि ''वह तो बेचारा सिर्फ दलाली करता है।..........कत्ल–कत्ल करने का उसका हौसला नहीं पड़ सकता। हम उसके खिलाफ कार्रवाई नहीं करेंगे।''[2] पुलिस की कार्य–प्रणाली पर व्यंग्य किया है कमलेश्वर ने अपनी कहानी 'थानेदार साहब'[3] में। इस कहानी में राष्ट्र के कानून के पहरेदार पुलिस पर व्यंग्य भरा बाण फेंका गया है। थाने का वर्णन लेखक ने इस प्रकार किया है– ''थाने के सब अफीमची–मदकचू कान्स्टेबल जमा किये गये। बीस की जमापूँजी में सात गायब थे। दो दस्त से बीमार थे, जीते मरते ग्यारह हाजिर हुए, जिनमें से तीन की वरदियाँ धुलने गई थीं, एक की पगड़ी में हरी सब्जी बँधकर गाँव गयी थी, सो वापस नहीं आयी थी।''[4] थानेदार बजरंग बहादुरजी को पाँच डाकू पकड़ने हैं। वह थाने के सभी पुलिस वालों को इस काम पर तैनात करता है। पुलिस वाले जहाँ से भी कुछ पा सकते हैं, उसे पा ही लेते हैं। तहकीकात के लिए गये पुलिसवालों में से एक पनबाड़ी की बिक्री का जिक्र तो करता है साथ ही वह अपने जेब में बीड़ियों का बण्डल घुसा लाता है। दूसरा पुलिसवाला मोटर के अड्डे जाकर मोटर के डिरावर के पीये हुए गाड़ी चलाने के बावजूद सजा न देकर उसके द्वारा दी गई तरबूज लेकर थाने लौट आता है। तीसरा काम के वक्त थानेदार के घर पर खाट (चारपाई) तैयार करता है। कमलेश्वर ने इस कहानी के माध्यम से पुलिसवालों के जीवन के यथार्थ को चित्रित किया है। थानेदार बजरंग बहादुर को पाँच डाकू पकड़ने हैं। पाँच डाकू पकडे भी जाते हैं। बाद में स्पष्ट हो जाता है कि ये एक ही आदमी की पाँच तस्वीरें हैं। इन पाँच डाकुओं में उसका अपना मित्र गिरीश भी पकड़ा जाता है। कमलेश्वर ने इस कहानी के माध्यम से यह चित्रित किया है कि कानून और व्यवस्था के रखवाले कितनें अनुशासन से अपनी ड्यूटी करते हैं। 'इंसान और हैवान'[5] कहानी में कमलेश्वर ने पुलिस की कार्य–प्रणाली का वर्णन किया है। इस कहानी में अपनी शक्ति का दुरुपयोग करनेवाले एक पुलिसमैन का चित्रण उभरा है। ट्रैफिक विभाग का कान्स्टेबल रामसिंह के लिए सामान्य व्यक्ति की कोई अहमियत ही नहीं है। वह सिर्फ अपनी सत्ता को बनाये रखने की कोशिश में है। वह पुलिसमैन अपनी सत्ता को बनाये रखने के लिए कभी कुत्तों को मारता है तो कभी घूम रहे व्यक्ति

को खून के आरोप में गिरफ्तार कर लेता है। पुलिसमैन का समाज में अपना दहशत फैलाने के बारे में लेखक ने इस प्रकार वर्णन किया है –'उसने अपने भारी बूटों से एक ठोकर उसके लगायी और वह कुत्ता बुरी तरह चीखता हुआ एक बच्चे की तरह उसी अंधकार में खो गया। कान्स्टेबल की जान में कुछ जान आयी....कुत्ता उसकी शक्तिवान् सत्ता का एलान करता हुआ जो गया था, उसे यह सब बहुत भला–सा लगा।'' [6] उस आदमी को दीवान जी के कहने पर कत्ल के इल्जाम में गिरफ्तार कर दिया जाता है।

'मुर्गी की कीमत' में भीष्म साहनी ने चुगीवालों द्वारा साधारण जनता से पैसा ऐंठने की ओर संकेत किया है। इस कहानी में गरीब आदमी चंगीवालों से अपनी मुर्गी को बचाने के लिए उसे कम्बल में लपेटकर जोर से दबाये रखता है कि मुर्गी वहीं दम तोड़ देती है। कमलेश्वर की कहानी ''नागमणि''[7] में पुलिस–व्यवस्था का वर्णन मिलता है। बाकर मिस्त्री भारत–पाक विभाजन के समय पाकिस्तान चला जाता है। उसे वहाँ जाकर कुछ भी प्राप्त नहीं होता है। बाद में वह अपने बेटे करीम से मिलने आता है। बाकर यहाँ अपने बेटे के साथ बस जाना चाहता है। किन्तु यहाँ की पुलिस उसे यहाँ रुकने नहीं देती है। वे कह देते हैं कि ''अब और रुकने की मोहलत नहीं मिल सकती। परमिट खत्म हो गया है। न गए तो गिरफ्तार कर लिए जाओगे।''[8] पुलिस बार–बार आकर बाकर को धमकी देती रही और उनके दबाव में आकर बाकर को अनचाहे मन से पाकिस्तान लौट जाना ही पड़ता है। भीष्म साहनी की कहानी 'लीला नन्दलाल की'[9] में स्कूटर की चोरी की रिपट लिखवाने जब लेखक थाने जाता है तो पुलिसवाले बड़े ही बेरुखी से पेश आते हैं। वह रोज ही जाता है और पुलिस के बरताव में कोई फर्क नहीं आता है। लेकिन एक दिन जब वह थाने जाता है तो वह पुलिसवालों का व्यवहार देखकर आश्चर्यचकित रह जाता है। इस व्यवहार में आये परिवर्तन का कारण यह है कि लेखक के परिवार का कोई पुलिस में उच्च अधिकारी है। उन्हें जब स्कूटर की चोरी के संबंध में पता चलता है तो वे थाने के अधिकारी को उचित कार्रवाई करने का आदेश देते हैं। पुलिस–भ्रष्टाचार पर विशेष रूप से लिखी गयी हरिशंकर परसाई की कहानी– 'इंस्पेक्टर मातादीन चांद पर' में पुलिस की ऐसी ही कार्य–प्रणाली पर सशक्त व्यंग्य किया है। पुलिस का जनता से बोलने का ढंग से लेकर केस बनाने, मुजरिम चाहे कोई भी हो किसी को भी अपना शिकार बनाने, चश्मदीद गवाहों की स्थायी सूची रखने, दफाएं लगाएस एफ.आई. आर दर्ज करने के हथकंडे आदि मुद्दों पर इस कहानी में पुलिस की बखिया उधेड़कर रख दी है। चश्मदीद गवाह की यह परिभाषा ''चश्मदीद गवाह वह नहीं है, जो देखे– बल्कि वह है जो कहे कि मैंने देखा।"[10] पुलिस प्रायः ही असली मुजरिम को न पकड़कर किसी और को घर दबाती है।

स्वतन्त्रता के बाद जीवन के क्षेत्र में भ्रष्टाचार बढ़ता गया है। भ्रष्ट राजनीति पर तीखी प्रतिक्रिया करते हुए डॉ रामदरश मिश्र ने अपनी किताब ष्हिन्दी कहानी एक अंतरंग पहचान" में लिखा है कि भ्रष्ट राजनीति के कारण ही न्यायालयों में असुरक्षा बढ़ गई और गरीब आदमी को असहाय समझने लगा। राजनीति की इस विसंगति–विद्रूपता और अमानवीयता ने समाज को न जाने कितने स्तरों पर तोड़ा, कितनी कुंठाएँ पैदा कीं, कितना त्रास पैदा किया।"[11] अपराध को अपने अपराध का उचित दण्ड मुक़र्रर करने वाला न्यायालय भी भ्रष्ट हो चुका है। लोगों को

गुण्डों, चोर–उचक्कों और हत्यारों से सुरक्षा देनेवाली न्याय व्यवस्था भ्रष्टाचार से मुक्त नहीं है। जिस के पास माल है वह किसी भी अपराध से मुक्त हो सकता है। अन्याय का शिकार तो केवल सामान्य जनता ही होता है। न्याय व्यवस्था में फैली विसंगतियों का स्पष्ट चित्र नये कहानीकारों ने अपनी कहानियों के माध्यम से दिया है। आज न्यायालय में भी रिश्वतखोरी व्याप्त है। इसकी व्याप्ति जड़ से लेकर शिखर तक है। उपर से नीचे तक के कर्मचारी कुछ–न–कुछ मुवक्किलों से ऐंठने की ताक में होते हैं। लोगों को धर्म के मार्ग पर चलानेवाले अधिकारी ही अपनी स्वार्थपूर्ति के लिए अन्याय और अधर्म का रास्ता अपनाते हैं। न्याय के नाम पर न्यायालयों में दिखावे और ढकोंसले ही चलते हैं। एक बार कोई साधारण व्यक्ति न्याय के लिए न्यायालय के दरवाजे को खटखटाता है तो समझो कि वह अपने आपको इतनी आसानी से उस दलदल से मुक्त नहीं कर पाता है। भ्रष्टाचार का तांडव प्रदर्शित करती है विष्णु प्रभाकर की कहानी 'धरती अब भी घूम रही है'[12] इस कहानी में शासकीय व्यवस्था की क्रूरता और नकली मानवता का पर्दाफाश किया गया है। इसमें एक ही साथ व्यंग्य और जिजीविषा के सामान्य से अद्भुत प्रभाव पैदा किया गया है। इस कहानी के केन्द्र में दो छोटे–छोटे बच्चे हैं नीना ओर कमल। उनका ईमानदार पिता विवशता में 20 रुपये की रिश्वत लेता है। वह तीन चार सौ रुपये की रिश्वत देकर छूट तो सकता है किन्तु वह रिश्वत देना अपराध समझता है और वह नौ महीने की कैद की सजा भोगता है। पिता के अभाव की पीड़ा में बच्चे मौसा–मौसी के दुर्व्यवहार की पीड़ा का शिकार होते हैं। छोटी सी बच्ची अपने पिता की रिहाई की बात सुनकर अपना सौन्दर्य जज के लिए प्रस्तुत कर देती है। कमलेश्वर की कहानी 'बयान'[13] में लेखक ने एक ऐसे फोटोग्राफर का जिक्र किया है जिसने आत्महत्या कर ली है। इस देश में आत्महत्या करना एक अपराध होने के नाते कानूनी कार्रवाई शुरु होती है। आत्महत्या करनेवाले इस व्यक्ति की पत्नी को कानून के कठघरे में लाकर खड़ा कर दिया जाता है। कानून की नजर में पति के निकट संबंधी होने के नाते पत्नी ही अपने पति की आत्महत्या के लिए जिम्मेदार हो सकती है। उस व्यक्ति की निरपराध पत्नी को कानूनी दाँवपेंच में पकड़ने का सिलसिला आरंभ हो जाता है। पत्नी को अपराधी करार करने के लिए उसके पूर्वक जीवन को सामने लाया जाता है। पत्नी को चरित्रहीन, पतित साबित करने का प्रयास किया जाता है। पत्नी पर दबाव डाला जाता है कि वह इस बात को स्वीकार करे कि वही उसके पति की आत्महत्या का कारण है।

मन्नू भण्डारी की कहानी 'सजा'[14] कहानी में इस बात की ओर संकेत है कि न्याय व्यवस्था की प्रक्रिया कभी–कभी इतनी मन्दगति से चलती है कि यदि न्यायालय से निरपराध को अगर न्याय मिल भी जाता है तो तब जब उस व्यक्ति के लिए न्याय का कोई अर्थ ही नहीं रह जाता है। आशा के पिता पर ऑफिस के बीस हजार रुपये गबन करने का आरोप लगाया गया है। कोर्ट में केस चल रहा है। फैसले में कई साल लग जाते हैं। कोर्ट में बहुत प्रयत्न करने पर भी केस की सुनवाई में देरी होती जाती है। इस बात को लेखिका ने इस प्रकार व्यक्त किया है –''कान्त मामा ने कोशिश तो बहुत की थी कि जल्दी–जल्दी सारी सुनवाई हो जाए और फैसला हो जाय, पर कानून कान्त मामा की इच्छा से नहीं अपनी रफ्तार से चलता है।''[15] वकीलों का सारा खर्च मामा ने ही उठाया है। केस के फैसले तक पूरा का पूरा परिवार एक अपराधी के समान

सजा भुगत चुका है। इस के बाद जब कोर्ट में आशा के पिता पर लगाये भ्रष्टाचार का आरोप झूठा साबित हो जाता है और उन्हें निर्दोष करार दिया जाता है तब आशा के पिता को इस फैसले पर यकीन ही नहीं होता है। इस कहानी का मूल उद्देश्य यह बताना है कि भ्रष्ट व्यवस्था बड़ी आसानी से ईमानदार व्यक्ति को अपनी चपेट में ले लेती है। उसे आरोपों के कठघरे में खड़ा कर दिया जाता है। न्याय व्यवस्था को न्याय देने में विलंब करने से यह स्थिति हो जाती है कि न्याय मिलने तक पूरा का पूरा अन्याय हो चुका होता है। भ्रष्ट व्यवस्था के ताण्डव नृत्य के परिणामस्वरुप व्यक्ति अन्तहीन यातनाओं को सहकर बिलकुल अभिशप्त हो जाता है। बाद में जब वह निर्दोष टहराया जाता है , तब भी वह खुश नहीं हो पाता। उसकी मानसिकता उस कालावधि तक पहुँचते पहुँचते अपना संतुलन पूर्णतया खो चुकी होती है। आज के जमाने में संपन्न व्यक्ति अगर गलती से भी किसी केस में फंस जाता है तो जल्दी से जल्दी सुनवाई हो जाय। इसके लिए वह कोई–न–कोई तरकीब निकाल ही लेता है। और कोई–न–कोई रास्ता अपनाकर न्याय को अपने पक्ष में कर ही लेता है। इस बात को इस प्रकार भी कहा जा सकता है कि ''आज के जमाने में तो गुनहगार अपने को साफ बचा ले जाते है। लाखों हजम करके मूंछों पर ताव देते घूमते हैं। फाइल की फाइले गायब करवा देते हैं। और एक ये हैं कि बिना गड़बड़ किए जेल भोग रहे हैं।"[16] 'लीला नन्दलाल की' [17] में भीष्म साहनी ने न्यायालय से कानूनी तौर पर न्याय मिलने की बात कही है। स्कूटर की चोरी होने पर नायक केस दायर करता है। न्याय मिलने में इतना वक्त लग जाता है कि इस दौरान स्कूटर भी समय के साथ खराब हो जाती है। लेकिन जज साहब हर एक पेशी में स्कूटर को साथ ले आने की बात करते हैं। अपराधी इस अवधि में कई और अपराध करके भी स्वतंत्र व्यक्ति के समान आजाद घूम रहा है। न्याय व्यवस्था को कलुषित करने के लिए वकील भी जिम्मेदार है। इस का उल्लेख शिवप्रसाद सिंह की कहानी ''उस दिन तारीख थी" से मिलता हैं। एक जमींदार द्वारा शोषित एक गरीब किसान मुकदमा करता है। वकील बाबू उस गरीब से हर प्रकार से पैसे खींचता है। उसका उद्देश्य मुकदमे में देरी लगाना है। वह अपने नये ग्राहक को फंसाने के चक्कर मे रहता है। कभी–कभी केस को अगले महीने तक टालने का कारण यह होता है कि वकील साहब कोर्ट में देरी से आता है। आज का समाज ऐसे मुख्तारों से खाली नहीं है। मुवक्किल अपनी सारी जमा पूँजी दाव पर लगा देता है और वकील साहब तब तक मुकदमे को टालता जाता है जब तक कि उसके निजी स्वार्थ की पूर्ति नहीं होती है। इस केस का तब तक कोई फैसला नहीं होता है जब तक वकील के पास दूसरा केस नहीं आता है क्योंकि उसके लिए तब तक कमाई का मार्ग खुला है।

निष्कर्षतः हम कह सकते हैं कि स्वतंत्रता के पश्चात् भ्रष्टाचार का बोलबाला सभी क्षेत्रों में रहा है। प्रशासन, पुलिस ही नहीं कानून को बनाये रखने वाले, कानून के रखवाले , अपराधी को अपने अपराध का उचित दण्ड मुकर्रर करनेवाले न्यायालय भी भ्रष्ट हो चुके हैं। जनता को गुण्डागर्दी, चोर उचक्कों और हत्यारों आदि से सुरक्षा देनेवाला न्याय भी अन्याय करने से नहीं चूकता है। जिस व्यक्ति के पास पैसा हो वह सभी अपराधों से मुक्त हो जाता है। अन्याय के कुचक्र में सामान्य जनता ही फंस जाती है। आज न्यायालय रिश्वतखोरी का केन्द्र बन चुका है। इसकी व्याप्ति जड़ से लेकर शिखर तक हो गयी है। बाहर और भीतर सब जगह विद्यमान हैं। वे तो

नितान्त स्वार्थी हैं जिन्हें दूसरों के दुख दर्द से कोई वास्ता नहीं। वे व्यवस्था में सब जगह छाए हुए हैं। पीड़ित व्यक्ति की कोई सुनवाई नहीं होती। आज प्रत्येक दल और उसके नेता के पास ऐसे गुंडे हैं। भोले–भोले युवक उनके चंगुल में फंस जाते हैं ये राजनीतिज्ञ इन गुड़ों को केवल स्वार्थ के लिए संरक्षण प्रदान करते हैं , यदि कहीं इन गुंडों की कारगुजारी से नेता का नाम उछलता दिखायी देता है तो वह इन्हें गाजर–मूली की तरह कटवाकर सफाया करा देते हैं। नई कहानीकार ने समाज के प्रत्येक क्षेत्र में फैले व्यवस्थागत भ्रष्टाचार का यथार्थ चित्रण भर ही नहीं किया है अपितु उसके प्रति अपनी तीव्र लेखकीय प्रतिक्रिया रोष और आक्रोश के रुप में व्यक्त भी की है। कहानीकार की संवेदना को राजनीतिक जीवन की भ्रष्टता और अनेक राजनीतिक विचारधाराएं भी पूर्णतः प्रभावित करती है। राजनेताओं की भ्रष्टता, राजनीति के दांव–पेंच, राजनीतिक व्यवस्था द्वारा प्रशासनिक, पुलिस आदि स्तर पर फैलाया गया भ्रष्टाचार रुपी जीवन–स्थितियों को सूक्ष्म–द्रष्टा कहानीकार ने अपनी लेखकीय सोच और सर्जक दृष्टि से कहानियों में प्रस्तुत किया है। हिन्दी कहानी अपनी इस समसामयिकता में ही जीवन–संदर्भों से जुड़कर अपनी सामाजिकता का निर्वाह करती हैं।

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कामायनी की समातमूलक दृष्टि

–दीपक कुमार
–प्रो. रत्नेश विश्वसेन

"गाँधी जी के आदर्शों का प्रभाव उनके आंदोलनों में भारतीय जन जीवन पर व्यापक रूप से पड़ चुका था। गुप्त जी ने उसी को यशोधरा में तथा साकेत की उर्मिला और कैकेयी आदि के चरित्रों में अपनी-अपनी विशेषताओं के साथ उभारा है। उर्मिला सैनिकों को अहिंसा की शिक्षा देती है तो सीता चित्रकूट की रमणीय प्राकृतिक भूमि में चरखा और तकली से सूत कातती है तथा स्वावलंबिनी बनकर खुरपी और कुदाल खेती को निराती है।"

मूलतः मनुष्य एक प्राणी है, जो अपने स्वभाव की कटु–तित्त एवं मधुर अनुभूतियों को अन्यों के साथ बाँटकर प्रसन्नता अनुभव करता है। साहित्य जीवन की इन्हीं अनुभूतियों को सहर्ष स्वीकार कर हमारी स्वयं की वृत्तियों को संस्कारित करता है, जिससे हम वैचारिक और भावनात्मक स्तर पर इतने सक्षम हो पाते हैं कि प्राणिमात्र की सुख–दुखात्मक अनुभूतियों से सहज ही तादात्म्य स्थापित कर सकें। आज जहां आधुनिक लेखन पूँजी और बाजार केंद्रित बाह्य मानकों और प्रतीकों के पथ पर विचार रहा है, वहीं तुलसीदास, कबीर, नानक और जयशंकर प्रसाद जैसे क्रांति–पुरुषों ने अपने कालखंड और मानवीय स्वभाव की अनवरत पड़ताल की जिसका आस्वादन आज भी हमारे साहित्य का सर्वश्रेष्ठ आनंद है। इस साहित्यिक योगदान में आधुनिक युग में सबसे महत्वपूर्ण प्रतिष्ठा जयशंकर प्रसाद कृत महाकाव्य 'कामायनी' है।

कामायनी हिन्दी साहित्य ही नहीं अपितु विश्व साहित्य के गौरव की एक अन्यतम कृति है। यह अपने दर्शन और मनोविज्ञान के कारण पाठकों को सदैव आकर्षित करती रहती है। मैंने स्नातक के दिनों में कामायनी के कुछ सर्ग पढ़े थे। उसी समय से मुझे प्रसाद जी की यह विराट कल्पना और उदात्त दर्शन निरंतर आकर्षित करती रही है। कामायनी में महाकवि जयशंकर प्रसाद ने आदिपुरुष मनु और आदिप्रकृति श्रद्धा का आख्यान लिया है। इसके कथानक में मानव सभ्यता के विकास के चित्र के साथ–साथ मानवीय स्वभाव का दार्शनिक और मनोवैज्ञानिक चित्रण भी है। महाकाव्य में तीन मुख्य पात्र हैं– मनु, श्रद्धा और इड़ा। तीनों पात्र अपने रूपकत्व में संपूर्ण कथा को अंतर्निहित किये हुए हैं। मनु अर्थात् मनन के दोनों पक्ष, हृदय और मस्तिष्क का संबंध क्रमशः श्रद्धा और इड़ा से है। 'श्रद्धा' भारतीय भावना और दर्शन की प्रतिनिधि हैं तथा 'इड़ा' नए वैज्ञानिक विकास की प्रतीक। मनन के सहयोग से मानव क्रमशः श्रद्धा और बुद्धि का साथ पाकर जीवन–यात्रा में आगे बढ़ता है और अपनी मूल प्रवृत्तियों से परिचय पाता है। इड़ा और श्रद्धा के पारस्परिक

सहयोग का उल्लेख कर कामायनीकार ने यही जीवन दर्शन प्रस्तुत किया है कि मस्तिष्क और हृदय के सामंजस्य से ही वर्तमान मानव जीवन का अभ्युत्थान अर्थात विश्व कल्याण संभव है।

बीज शब्द – समरसता, सामंजस्य, समन्वय, सहकारिता, संतुलन, संस्कृति, आनंद।

मूल आलेख

क्या कामायनी मस्तिष्क और हृदय के शाश्वत अंतर्संघर्ष में सामंजस्य स्थापित कर मानव के जीवन में शांति और समरसता ला सकती है ? हाँ ! मेरे विचार से कामायनी में इस समन्वय की पर्याप्त शक्ति विद्यमान है। जीवन सबसे अधिक भटकावपूर्ण स्थिति में तब आ जाता है, जब मनुष्य सर्वथा एकांगी दृष्टिकोण अपना लेता है। 'हृदयहीन मस्तिष्क' जहाँ मानवता के लिए घातक सिद्ध होता है, वहीं 'मस्तिष्क–शून्य हृदय' संघर्षों पर विजयघोष करने में असमर्थ हो जाता है। यह दोनों ही स्थितियाँ प्रगति की विरोधी हैं, अतएव 'हृदय और मस्तिष्क का सामंजस्य' ही जीवन के सम्यक विकास का मार्ग प्रशस्त कर सकता है और यही कामायनी का मूल संदेश भी है – समरस थे जड़ या चेतन।

> ''एक तुम, यह विस्तृत भू–खंड प्रकृति वैभव से भरा अमंद,
>
> कर्म का भोग, भोग का कर्म, यही जड़ का चेतन आनंद।''[1]

कामायनी में जल–प्लावन के द्वारा पूर्व सृष्टि के विनाश और आधुनिक सृष्टि के निर्माण की कथा अपने उदात्त सौंदर्य एवं नवीन अभिव्यक्ति–कौशल के साथ विद्यमान है। यह विश्व साहित्य की उन महत्तम रचनाओं में से एक है, जिनमें मनोभावों की अनुभूति के साथ–साथ मनन की सम्यक भूमि भी है। अतीत के भावपूर्ण गौरव से जिजीविषा ग्रहण कर कामायनी वर्तमान जीवन के उन्नयन के लिए एक मनोदिशा का कार्य करती है। आज के इस समय में कामायनी की प्रासंगिकता और भी बढ़ जाती है, जब विश्व के अधिकतर राष्ट्र एक ओर तो शांति–सहयोग की कामना करते हैं, वहीं दूसरी ओर संहारक शस्त्र–शास्त्रों की होड़ सी लगी रहती है। दैनिक जीवन में भी हम देखते हैं कि मानव की कथनी–करनी में असमानता है और उसके इच्छा, क्रिया और ज्ञान में साम्यता का घोर अभाव है। यह विषमता ही जीवन को रुग्ण बनाती है। फलतरू मानव भौतिक साधनों से संपन्न होकर भी मन की शाँति से दूर है। प्रसाद जी इसी तथ्य को रहस्य सर्ग में उद्घाटित करते हुए लिखते हैं–

> ''ज्ञान दूर कुछ, क्रिया भिन्न है
>
> इच्छा क्यों पूरी हो मन की,
>
> एक दूसरे से न मिल सके
>
> यह विडंबना है जीवन की।''[2]

इस अशांति में अविष्कारों एवं भौतिक उपलब्धियों की स्पर्धा तथा व्यक्तिगत और राष्ट्रीय–अंतर्राष्ट्रीय स्तर पर एक–दूसरे को नीचा दिखाने की प्रवृत्ति में अतिशय वृद्धि हो रही है। वस्तुतः यह संसार की शाश्वत समस्या है। कामायनीकार ने इस ओर भी संपूर्ण विश्व का ध्यान आकृष्ट किया है –

> ''दुर्व्यवहार एक का कैसे अन्य भूल जावेगा,
>
> कौन उपाय! गरल को कैसे अमृत बना पावेगा!''[3]

मानवता के पूरे इतिहास के दौरान मानवता का जो स्वरूप होना चाहिए था, उसमें एक प्रकार

की कमी देखी गयी। हम संसाधनों के लिए लड़े, क्योंकि हमारा अस्तित्व उन संसाधनों की प्रचुरता से निर्धारित होता था। समरसता का अभाव सामाजिक, राजनीतिक, आर्थिक, सांस्कृतिक एवं बौद्धिक चेतना की अधोगति का मूल कारण बन गया। दुर्भाग्य से हम आज भी उसी मानसिकता में अटके हुए हैं। आज विश्व कोरोना वैश्विक महामारी के पश्चात सामाजिक दूरी और पूर्णबंदी के संकुचित वातावरण में विषाक्त निश्वास छोड़ रहा है। इसके साथ ही हम जलवायु परिवर्तन, महामारी और भ्रष्ट आचार जैसी चुनौतियों का सामना कर रहे हैं। ऐसी स्थिति में मानव समाज सद्भाव और संवाद के माध्यम से एकजुट होकर ही कोई समाधान निकाल सकता है। कामायनीकार लिखते है —

<div style="margin-left:2em">

''इड़ा तर्कमयी मनु श्रद्धामय,

मनुष्य मननशील कर कर्म अभयय

मनुष्यता तू सब संताप निचय,

हर ले, हो मानव भाग्य उदय।''[4]

</div>

आज मानव समाज मानवीय संस्कृति की पीयूष धारा से परिपूर्ण साहित्य का आश्रय ग्रहण कर ही स्वयं को सुरक्षित रख सकता है। आज मनुष्य यदि सही अर्थों में विकास का आकांक्षी है, वह जीवित रहने और जीने देने के सिद्धांत में आस्था रखता है तो उसे अपना दृष्टिकोण बदलना होगा। कुबुद्धि एवं कुतर्क से परिचालित मानव मन सम्यक विकास की दिशाओं का संधान नहीं कर सकता। मानवता की सच्ची सेवा तब तक नहीं की जा सकती, जब तक मनुष्य का मन अहंकार से मुक्त ना हो जाए। विश्व मानवता की समस्या का निदान विज्ञान भले ही नहीं कर सकेगा, परंतु साहित्य में उसके समाधान की पर्याप्त क्षमता विद्यमान है। क्योंकि साहित्य हृदय प्रधान होता है इसलिए वह सदैव शुभ का ही पथ प्रशस्त करता है। जीवन के अवांछनीय तत्वों में ईर्ष्या, द्वेष, घृणा, अहंकार आदि प्रमुख हैं, जबकि सौहार्द, स्नेह, सद्भावना, सर्वकल्याण, सेवा, प्रेम आदि हार्दिक तत्व हैं, जो साहित्य के अभिन्न भाव हैं। इन भावों के अभिव्यंजक साहित्य मानवता को दृष्टि–विचार प्रदान करते हैं, जिससे वह दूसरों के अनिष्ट में अपना अनिष्ट तथा सबके उत्थान में अपना उत्थान देख सके। साहित्य प्रदत्त मनुष्य की यह जीवन दृष्टि विश्व को विनाश से बचाकर कल्याण की ओर अग्रसर करती है। वर्तमान विश्व में व्याप्त व्यतिक्रम को दूर करने के लिए कामायनी में श्रद्धा का जो जीवन दर्शन अभिव्यक्त हुआ है, वह सर्वथा ग्राह्य है —

<div style="margin-left:2em">

"औरों को हँसते देखो मनु – हँसो और सुख पाओ,

अपने सुख को विस्तृत कर लो सबको सुखी बनाओ!''[5]

</div>

जयशंकर प्रसाद ने कामायनी लिखकर इस वैज्ञानिक युग को एक अंतर्दृष्टि देने का सार्थक प्रयत्न किया है। आज भौतिकी ने जहाँ मानव को बाह्य–बाधाओं से मुक्त कर जगत को सुगम्य बनाया है, वहीं साहित्य भी मानव मन को भावों से युक्त कर उसे एक संस्कृत मनुष्य बनाने का कार्य कर रही है। कामायनी के सर्ग मनुष्य को कष्ट में सहिष्णु, संघर्ष में पटु और जीवनयात्रा में समरस बनाते हैं। ये सर्ग मनुष्य की जीवन यात्रा के प्रमुख पड़ाव हैं, जिन्हें मंजिल न मानकर मनुष्य नित्य यात्रा में आगे बढ़ता रहता है। महाकाव्य का प्रथम सर्ग चिंता है और अंतिम सर्ग आनंद। यह मनुष्य की आनंद की ही खोज है, जो उसे नित्य गतिशील बनाये रखती है। प्रसाद जी काव्य, कला तथा अन्य निबंध में लिखते हैं, ''जीवन में यथार्थ वस्तु आनंद है, ज्ञान से व अज्ञान से मनुष्य उसी की खोज में लगा है।''[6] यह आत्म–चेतना ही मनुष्य की वह मूल वृत्ति है, जो उसे

शेष प्राणिजगत से अनन्य बनाती है। मनुष्य को छोड़कर अन्य प्राणियों में यह शक्ति विद्यमान नहीं होती। प्रलय के पश्चात् सृष्टि के नव–निर्माण का दायित्व मनु अपने हाथों में लेते हैं। वह अतीत का लेखा लगाते और भावी की चिन्ता करते हैं। तब श्रद्धा सर्ग में श्रद्धा मनु से कहती है– प्रकृति पुरातनता का केंचुल एक क्षण भी सहन नहीं करती है। प्रकृति के ये बासी फूल प्रकृति के यौवन का कभी न श्रृंगार कर पाएंगे। धूल उत्सुकता से उनकी राह निहार रही है, वे शीघ्र ही उसमें जा मिलेंगे। नित्य नूतनता का आनंद ही जीवन का आधार है। वह मनु को शक्ति–संचय कर जीवन में सफलता प्राप्त करने को प्रेरित करती है। कामायनीकार श्रद्धा सर्ग में लिखते हैं –

> "शक्ति के विद्युतकण जो व्यस्त विकल बिखरे हैं, हो निरुपाय,
> समन्वय उसका करे समस्त विजयिनी मानवता हो जाए!"[7]

मानव की समस्त प्रगति, विकास और विस्तार श्रद्धा द्वारा ही सम्भव है। श्रद्धा के स्वरूप को और भी स्पष्ट करने के लिए कामायनी में काम सर्ग की योजना की गई है। काम श्रद्धा का पिता है। प्रसादजी ने काम को सृष्टि के विकास में अत्यंत उपयोगी मानकर प्रतिष्ठित किया है। वे काम को 'कामना' के विस्तृत अर्थों में हमारे समक्ष रखते हैं। वे लिखते हैं, ''जबसे हमने प्रेम को स्वयं या इश्क का पर्याय मान लिया, तभी से काम शब्द की महत्ता कम हो गयी। संभवतः विवेकवादियों की आदर्श–भावना के कारण इस शब्द में केवल स्त्री–पुरुष संबंध के अर्थ का ही भान होने लगा। किंतु काम में जिस व्यापक भावना का समावेश है, वह इन सब भावों को आवृत्त कर लेती है।''[8] श्रद्धा सर्ग में मनु को श्रद्धा प्राप्त हुई, पर मनु वास्तव में श्रद्धा का यथार्थ स्वरूप पहचानने और उसका उचित मूल्यांकन करने में असमर्थ रहे। श्रद्धा के स्वरूप के अपरिचय से ही मनु को वासना के कर्दम में फँसना पड़ा। श्रद्धा नारी–रूप में देव और असुर भावों के चिरन्तन संघर्ष को शांत करने वाली है। यह संघर्ष न केवल बाह्य जगत् में होता है, बल्कि यह अंतर्जगत् में भी होता रहता है! इस चिरंतन सांस्कृतिक द्वंद्व की शांति श्रद्धा–नारी द्वारा ही हो सकती है!

'कामायनी' मनु और श्रद्धा की कथा तो है ही, मनुष्य की बौद्धिक, भावनात्मक और क्रियात्मक विकास में सामंजस्य स्थापित करने का अपूर्व काव्यात्मक प्रयास भी है। यही नहीं, यदि हम और गहरे पैठें, तो मानव–प्रकृति के शाश्वत स्वरूप की झलक भी इसमें मिलेगी। आध्यात्मिक और व्यवहारिक तथ्यों के बीच संतुलन स्थापित करने की सर्वश्रेष्ठ चेष्टा इस महाकाव्य में की गयी है। जो मनु और कामायनी हैं, वह आधुनिक पुरुष और नारी भी हैं। यही नहीं, शाश्वत पुरुषत्व और नारीत्व भी वही हैं। एक की साधना सबकी साधना बन जाती है।[9]

कामायनी मानव और प्रकृति के मूल स्वरूप में सामंजस्य स्थापित कर साहित्य को वर्त्तमान–जीवन के उत्कर्ष से जोड़ती है। प्रसाद जी नारी और पुरुष को समता और सहकारिता के एक सूत्र में बाँधकर एक संगठित संस्कृति का निर्माण करते हैं। यह संस्कृति मानव मन में अंतःप्रतिष्ठित होकर सौंदर्य–बोध की बाह्य सत्ताओं का सृजन करती है। मानवीय स्वभाव भी सौंदर्यानुभूति के द्वारा क्रम–विकास करता है और स्थूल से परिचित होते–होते सूक्ष्म की ओर जाता है। डॉ. करुणाशंकर उपाध्याय अपनी पुस्तक 'जयशंकर प्रसाद महानता के आयाम' में लिखते हैं, ''मानव के भौतिक विकास के साथ–साथ उसके हृदय का विकास नहीं हो सका है। यांत्रिक सभ्यता और बौद्धिकता के अतिरेक से उत्पन्न विसंगतियों के निराकरण हेतु प्रसाद श्रद्धा जैसे कालजयी चरित्र की सृष्टि करते हैं। वे मानव जाति के समरस और सर्वांगीण विकास के लिए श्रद्धा एवं इड़ा का सृजन करते हैं। यदि श्रद्धा हृदय और रागवृत्तियों की प्रतीक है तो इड़ा

विज्ञान, बौद्धिकता और भौतिकता की। मानव के सन्तुलित विकास के लिए दोनों की सहस्थिति अनिवार्य है।"[10]

गजानन माधव मुक्तिबोध अपनी पुस्तक कामायनी एक पुनर्विचार में लिखते हैं, "कामायनी अपनी काव्यात्मकता के लिए, जीवन–समस्याओं के काव्यात्मक चित्रण के लिए, हमेशा प्रसिद्ध रहेगी। उसमें उत्कृष्ट काव्यात्मकता है। उसका दर्शन जीवन–समस्याओं पर अनवरत चिन्तन के फलस्वरूप है। अतएव, वह जीवन–समस्याओं के निराकरण के रूप में प्रस्तुत हुआ है।"[11] इस महाकाव्य की एक ही कथा में मानव के व्यक्तिगत, पारिवारिक, सामाजिक तथा राष्ट्रीय जीवन की अभिव्यक्ति के साथ–साथ मानव के भौतिक एवं आध्यात्मिक विकास का व्यापक एवं संश्लिष्ट चित्र उद्घाटित हुआ है। जिसके मार्फत हम खुली निगाह से बिना कोई धारणा बनाये स्वयं की स्थिति देख सकते हैं और उसे स्वीकार कर सकते हैं। यह अच्छा है – यह बुरा है, इसलिए इसे छोड़ो – उसे ग्रहण करो या सबकुछ ही छोड़ कर अविकृत सत्ता की शरण लो, इन सब भावों से पृथक कामायनी हमारी अंतःकरण वृत्ति को स्पष्ट करती है। यह दृष्टि प्रकृति के अपार नवीन क्षेत्रों में जाने, नई सांस्कृतिक प्रगतियों का परिचय पाने और सारी मानवीय स्थितियों की टोह लेने की पूर्ण सुविधा देती है। जिस कारण हम स्वयं के समस्त द्वंद्वों का समाहार कर एक नित्य सत्ता का आभास पाते हैं और खुली आँख से इस जगत में स्वयं के जीवन का रस ले पाते हैं। हम भले और बुरे के द्वैत पर दृष्टि ना डालकर मुक्त भाव से जीवन के पग–पग की पहचान करते हैं। यह प्रसाद जैसे विरले कवि ही हैं, जो मानव जीवन की विश्वसनीय और सर्वकालिक मूलभूत प्रश्नों के समाधान अपनी विराट कल्पना, उदात्त दर्शन तथा सशक्त अभिव्यक्ति द्वारा देने का प्रयत्न करते हैं।

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शोधार्थी, हिन्दी विभाग, झारखंड केंद्रीय विश्वविद्यालय
शोध निर्देशक, प्रोफेसर, हिन्दी विभाग, झारखंड केंद्रीय विश्वविद्यालय

पूर्वोत्तर भारत में हिंदी पत्रकारिता

–डॉ. प्रभांशु ओझा

पूर्वोत्तर की हिंदी पत्रकारिता ने उसी साहित्यिक भित्ति का निर्माण किया है जिसे हमने साहित्य की जातीय भूमिका कहा है। पूर्वोत्तर , भारत का वह क्षेत्र है जिसका सामाजिक सांस्कृतिक और सामाजिक दृष्टि से विशेष महत्व है। हिंदी, पूर्वोत्तर को मुख्यधारा से जोड़ने में महत्वपूर्ण भूमिका निभाती रही है।

भारतीय जनगणना के अनुसार पूर्वोत्तर भारत के राज्यों में हिंदी बोलने वालों की संख्या क्रमानुसार–अरुणाचल प्रदेश में 81186, असम में 1569662, नागालैंड में 56981, मेघालय 50055, मिजोरम 10530, मणिपुर 24720, सिक्किम 36072, त्रिपुरा 53691है।

हिंदी की उपस्थिति और स्थिति के आधार पर मोटे तौर पर भारत को तीन हिस्से में बांटा जा सकता है। हिंदी भाषी क्षेत्र, दक्षिण भारत और पूर्वोत्तर भारत। पूर्वोत्तर में संगठित हिंदी पत्रकारिता का इतिहास बहुत पुराना नहीं है, यहां के असम, मणिपुर, नागालैंड, त्रिपुरा, मेघालय, अरुणाचल प्रदेश, मिजोरम और सिक्किम सहित 8 प्रांतों के कार्यालयों में या तो अंग्रेजी अथवा क्षेत्रीय भाषाओं का प्रयोग होता है। पूर्वोत्तर की हिंदी पत्रकारिता पूर्वोत्तर के राज्यों की सामाजिक सांस्कृतिक विरासत को सुरक्षित बनाए रखने में अपनी महत्वपूर्ण भूमिका निभाती है।

पूर्वोत्तर की हिंदी पत्रकारिता ने उसी साहित्यिक भित्ति का निर्माण किया है जिसे हमने साहित्य की जातीय भूमिका कहा है। पूर्वोत्तर ,भारत का वह क्षेत्र है जिसका सामाजिक सांस्कृतिक और सामाजिक दृष्टि से विशेष महत्व है। हिंदी, पूर्वोत्तर को मुख्यधारा से जोड़ने में महत्वपूर्ण भूमिका निभाती रही है।इस क्रम में पूर्वोत्तर की हिंदी पत्रकारिता की भूमिका को प्रमुखता से रेखांकित किया जा सकता है। पूर्वोत्तर में हिंदी पत्रकारिता जातीय चेतना युगबोध और अपने मानवीय दायित्व के प्रति सदैव सचेत रही है।

मणिपुर की हिंदी पत्रकारिता :

मणिपुर में हिंदी पत्रकारिता का प्रारंभ द्वितीय विश्व युद्ध के दौरान हुआ, जब विश्व युद्ध अपने उत्कर्ष पर था, तब यहां की जनता की युद्ध संबंधी सूचनाओं के लिए व्याकुलता रहती थी।मणिपुर इस विशाल भूमिका एक लघु अंश था। युद्ध के डर से अनेक लोग इंफाल के आसपास सुरक्षित स्थानों की ओर

चले गए इन्हीं दिनों आजाद हिंद फौज का विजय अभियान भी प्रारंभ हुआ था। इतिहास के आधार पर यह सहज ही अनुमान लगाया जा सकता है कि उन दिनों मणिपुरी जनता युद्ध और राजनीतिक गतिविधियों के बारे में अधिक उत्सुक रहती थी। उसके पास मुख्य माध्यम था–मणिपुरी और अंग्रेजी। सूचना संचार माध्यम पर ब्रिटिश सरकार का आधिपत्य था राजनीतिक कार्यकर्ता एवं हिंदी सेवी ललिता माधव शर्मा ने इस घटना से प्रेरित होकर मुंबई से वेंकटेश्वर समाचार मंगवाना प्रारंभ किया।

मणिपुर की हिंदी पत्रकारिता विश्लेषण :

मणिपुर की पहली हिंदी पत्रिका हस्त लिखित रूप में प्रारंभ हुई थी। यह विश्व युद्ध के अंतिम दिनों में प्रकाश में आई थी। हिंदी एवं संस्कृत के प्रसिद्ध विद्वान पंडित परिपूर्णानंद सरस्वती उस पत्रिका के प्रकाशन में सहयोगी थे। मणिपुर की प्रारंभिक हिंदी पत्रिकाएं निम्नलिखित हैं –

1. कामाख्या न्यूज एक्सप्रेस

मणिपुर से यह पत्रिका 1954 से 1955 में साइकिल स्टाइल एड रूप में प्रकाशित हुई थी। इसमें श्री रामनाथ प्रसाद और श्री मोहन बिहारी और श्री सिद्धनाथ प्रसाद का सहयोग रहा।

2. आधुनिक

यह साप्ताहिक पत्रिका ही। इस पत्रिका का प्रारंभ नागरी लिपि प्रचार सभा ने किया।

3. सम्मेलन गजट

सन 1964 में 'मणिपुर शुद्धि संगठन शिक्षा' सम्मेलन में इस पत्रिका का प्रकाशन किया। इस पत्रिका का उद्देश हिंदी के माध्यम से मणिपुरी लोक जीवन और संस्कृति को अखिल भारतीय स्तर पर प्रस्तुत करना था।

4. नागरिक पंथ

इस पत्रिका का प्रकाशन श्री बृजमोहन शर्मा ने सन 1972 में किया।

5. चिंतक

इस पत्रिका का प्रकाशन इंफाल की एक साहित्यिक संस्था चिंतना ने 1973 में किया था। इसके संपादक डॉ सुशील कांत सिन्हा थे।

6. पार्वती वाणी

सन 1977 में गोकुला नाथ शर्मा के संपादन में इस पत्रिका का प्रकाशन हुआ। मणिपुर से प्रकाशित होने वाली एक ऐसी पत्रिका की जिसका मुख्य उद्देश हिंदी भाषा का प्रचार था।

7. युमशकैश

इस पत्रिका का प्रकाशन 1980 में गोकुल आनंद शर्मा के संपादन में हुआ। यह पत्रिका हिंदी प्रचार प्रसार के साथ ही साथ साहित्य और संस्कृति के विकास को भी अपना उद्देश्य बनाकर चल रही थी।

8. कुंदोपेरेंग

सन 1983 में अखिल मणिपुरी शिक्षक संघ द्वारा इस पत्रिका का प्रकाशन हुआ।इस शब्द का शाब्दिक अर्थ कुंद पुष्प की माला है।

9. मणिपुर हिंदी परिषद पत्रिका

14 सितंबर 1985 को इस पत्रिका का प्रकाशन हुआ राधा गोविंद इस पत्रिका के प्रथम संपादक बने ।

10. मणिपुर महिला समाज

मई 1988 में मणिपुर महिला समाज नामक मासिक पत्रिका प्रकाशित हुई।

इसके अतिरिक्त जगदंबी, प्रयास, नीलकमल, चमोलीपाऊं, लोकताक एक्सप्रेस आदि प्रमुख पत्रिकाएं है।

मणिपुर की पत्रकारिता के बाधक तत्व

मणिपुर की हिंदी पत्रकारिता के विकास में अनेक प्रकार की बाधाएं है–

मुख्यधारा से विच्छन्नता, प्रकाशन की सुविधा का अभाव और वितरण की सुविधा का अभाव पाठकों की कमी, धनाभाव, उच्चस्तरीय सामग्री की कमी आदि मणिपुर की पत्रकारिता के बाधक तत्व है ।

नागालैंड की हिंदी पत्रकारिता

नागालैंड भारत का एक उत्तर पूर्वी राज्य की राजधानी कोहिमा है। नागालैंड एक बहुजातीय/बहुभाषी प्रदेश है। यहां से निकलने वाली एकमात्र पत्रिका है –पूर्वोत्तर भारती दर्पण। यह एक अर्द्धवार्षिक पत्रिका है, जिसका उद्देश्य देवानगरी लिपि का प्रचार प्रसार करना। पूर्वोत्तर भारती दर्पण पत्रिका ने नागालैंड में हिंदी पत्रकारिता को एक नया आयाम दिया है।

मिजोरम की हिंदी पत्रकारिता

मिजोरम में हिंदी पत्रकारिता ना के बराबर है। यहां संपर्क भाषा के रूप में मिजो भाषा की बोली जाती है। ऐसी स्थिति में हिंदी पत्रकारिता की उपस्थिति का अनुमान करना कठिन हो जाता है। डॉ .सी ई जीनी मिजोरम के हिंदी रचनाकारों में प्रमुख हैं। यह भाषाविद और शिक्षाविद है। मेघालय में अब तक सिर्फ दो पत्रिकाएंही प्रकाश में आई है जो निम्नलिखित हैं –

1. केरु गमा एवं मिजोरम उदय

मिजोरम की यह मासिक पत्रिका है जो आइजोल से निकलताथा ।

त्रिपुरा की हिंदी पत्रकारिता

साहित्यिक वातावरण ही साहित्य के निर्माण और विकास की आधारशिला बनाता है। जैसे साहित्यिक वातावरण होगा उस समय का साहित्य भी लगभग वैसा ही होगा। किसी भी देश और समाज को प्रभावित करने वाले कारकों में साहित्यिक पत्र–पत्रिकाओं का अवदान निर्विवाद है। त्रिपुरा में हिंदी पत्रकारिता का क्षेत्र और परिधि बहुत व्यापक तो नहीं है परंतु इसका शुभारंभ हो चुका है।

1. साहित्य विमर्श

साहित्य विमर्श वाद विवाद और संवाद की एक अंतरराष्ट्रीय संदर्भित शोध पत्रिका है ।अब तक इस पत्रिका के 4 अंक प्रकाशित हो चुके हैं। त्रिपुरा की हिंदी पत्रकारिता के संपादक त्रिपुरा विश्वविद्यालय के हिंदी विभाग के अध्यक्ष डॉ विनोद कुमार मिश्र जी हैं तथा सह संपादक डॉ अमित कुमार पांडे है।

मेघालय की हिंदी पत्रकारिता

मेघालय की राजधानी शिलांग भारत का एक दर्शनीय पर्यटन स्थल है। स्वतंत्रता के पूर्व से ही रोजगार नौकरी व्यवसाय पर्यटन आदि के उद्देश्य से लोग यहां आते रहे हैं। इनमें हिंदी भाषी प्रमुख है। मेघालय में आकर काम करने वाले हिंदी भाषी लोग आर्थिक रूप से बहुत संपन्न नहीं थे। यह सामान्य किस्म के लोग थे जोश्रमके बल पर रोटी और कपड़ा की व्यवस्था कर पाते थे। व्यवसाय वर्ग से कुछ लेखक भी उभर कर आए इन्हीं परिस्थितियों के बीच मेघालय में हिंदी पत्रकारिता की नींवपड़ी।

1. मेघालय दर्पण

यह पत्रिका 1999 ईस्वी से प्रकाशित होती आ रही है। यह मेघालय राष्ट्रभाषा प्रचार समिति की ओर से प्रकाशित होती है। इसके दीर्घजीवी होने का कारण शायद यह भी है कि इसे मानव संसाधन विकास मंत्रालय भारत सरकार से आर्थिक सहयोग प्राप्त होता है। इसके अतिरिक्त विविध विषयों पर साहित्यिक लेख भी इतने प्रकाशित होते रहते हैं जिसका महत्व क्षेत्रीय न होकर राष्ट्रीय है। इस पत्रिका में अन्य भारतीय भाषाओं के कहानी कविताका हिंदी रूपांतरण भी छपता है। हिंदी दिवस एवं कवियों लेखकों की जयंती का आयोजन भी मेघालय राष्ट्रभाषा प्रचार समिति की ओर से होता है। मेघालय दर्पण में गीत साहित्य से संबंधितमेघालय दर्पण में डॉक्टर दिनेश कुमार चौबे का एक लेख इसमें सबसे महत्वपूर्ण है जिसमें 'जिकिर गीत' का महत्व एवं सामाजिक भूमिका का विश्लेषण किया गया है। जिकिर अरबी शब्द है। मेघालय दर्पण में हिंदू मुस्लिम ईसाई सिख आदि के अतिरिक्त अनेक ऐसे जनजातियों के बारे में भी सामग्री प्रकाशित होती रही है। इस पत्रिका में उन महापुरुषों के जीवन के बच्चों को भी उजागर किया

है जिन्होंने पूर्वोत्तर में हिंदी के विकास के लिए जीवन भर प्रयास किए हैं। हिंदी साहित्य के इतिहास में भक्ति काल को स्वर्ण युग माना गया है। कबीरदास,सूरदास ,मीराबाई,तुलसीदास,जायसीआदि भक्त कवि इसी युग की देन है। राष्ट्रभाषा हिंदी के प्रचार प्रसार के लिए 4 जुलाई 1936 को राष्ट्रभाषा प्रचार समिति वर्धा की स्थापना हुई । जिसके प्रथम अध्यक्ष डॉ राजेंद्र प्रसाद थे। भूमंडलीकरण ने दुनिया के देशों को एक दूसरे के करीब ला दिया है। मेघालय दर्पण में प्रकाशित भूमंडलीकरण और अनुवाद की भूमिका नामक लेख में अभिजीत ने इस तथ्य को सशक्त शब्दों में उठाया है। मेघालय दर्पण में साहित्य की मुख्य विधा से संबंधित ग्रंथों पर समीक्षात्मक सामग्री भी प्रकाशित होती रही है ।मेघालय दर्पण के पत्रिका के अंक 14 में जगदीश गुप्त के प्रसिद्ध खंडकाव्य पर डॉ. शेख करीमुल्लाह का लेख छपा है। जैनेंद्र हिंदी कथा साहित्य में प्रेमचंद के बाद दूसरे महत्वपूर्ण नाम है । मेघालय दर्पण में ऐसे महत्वपूर्ण लेखकों पर आलेख या शोध पत्र प्रकाशित करने का उद्देश्य यह है कि जो लोग मुख्यधारा से नहीं जुड़े हैं तथा इन बड़े साहित्यकारों का अध्ययन नहीं किया है उनका परिचय इन साहित्यकारों से हो सके।

2. साहित्य वार्ता

मेघालय दर्पण के बाद पूर्वोत्तर की दूसरी महत्वपूर्ण पत्र का साहित्य वार्ता है ।यह पत्रिका प्रगतिशील लेखक संघ शिलांग द्वारा प्रकाशित होती थी। यह एक महत्वपूर्ण पत्रिका थी, किंतु अवैतनिक एवं व्यवसायिक पत्रिका नहोने के कारण इसके पास संचित निधि का अभाव था। इसके दो संपादक डॉक्टर माधवेंद्र एवं भरत प्रसाद है। साहित्य वार्ता पत्रिका में अनूदित कविताओं के अतिरिक्त जनजातीय साहित्य का विवेचन भी है। संथाली साहित्य के संदर्भ में डॉ अशोक सिंह का आलेख अधिक महत्वपूर्ण है। साहित्य वार्ता साहित्य के नए विमर्श परगंभीरसामग्री प्रकाशित करता रहा है। स्त्री विमर्श एवं दलित विमर्श जैसे ज्वलंत मुद्दों पर इस पत्रिका में प्रकाशित आलेख मुख्यधारा से प्रकाशित किसी पत्रिका की सामग्री से किसी भी अर्थ में दोयम दर्जे की नहीं है। 21वीं सदी के दलित साहित्य के समक्ष चुनौतियों शीर्षक लेख में दलित साहित्य की समस्याओं को नए कोड से उठाया गया है। दलित साहित्य के मानदंड और अभिजात्य साहित्य के मानदंड में पर्याप्त अंतर है । साहित्य वार्ता में लच्छन द्वारा इस विषय पर कई प्रश्न उठाए गए हैं।लच्छन का मानना है, कि दलित साहित्य की नव्य सौंदर्य दृष्टि में होती है। साहित्य वार्ता पत्रिका ने जहां भगवत रावत, मुक्तिबोध, नागार्जुन, रवींद्रनाथ ठाकुर होमर आदि स्थापित रचनाकारों की कविताएं प्रकाशित की वहीं पवन करण, अजय कृष्ण,वेद प्रकाश जैसे नए किंतु प्रतिभाशाली कवियों का रचनाएं भी प्रकाशित की ।

3. पूर्वोत्तर वार्ता

मेघालय की हिंदी पत्रकारिता में पूर्वोत्तर वार्ता का स्थान महत्वपूर्ण है। इस के प्रधान संपादक उर्मिकृष्ण एवं संपादक डॉ अकेला भाई हैं । इसमें प्रकाशित लेख अधिकांश पूर्वोत्तर में हिंदी की स्थिति पर केंद्रित है। राष्ट्रीय एकता से संबंधित कुछ आलेख भी इसमें प्रकाशित हैं। विषय वस्तु की दृष्टि से यह मेघालय दर्पण से बहुत भिन्न नहीं है।

4. गांधी उत्सव

यह पत्रिका उर्मिकृष्ण एवं डॉक्टर अकेला भाई के संपादन में प्रकाशित है ।और इस पत्रिका की दशा भी कुछ पूर्वोत्तर वार्ता की तरह ही है ।

5. दीनेहु जनरल

यह पत्रिका पूर्वोत्तर पर्वतीय विश्वविद्यालय की ओर से प्रकाशित होती है। यह शोध पत्रिका है जिसमें सामान्य अध्यापकों एवं शोधार्थियों के शोध परक आलेख प्रकाशित होते हैं।

अरुणाचल प्रदेश की हिंदी पत्रकारिता

अरुणाचल प्रदेश हिंदी पत्रकारिता बहुत पुरानी नहीं है यहां पर अनेक जनजातियां है। और सबकी अपनी अपनी बोली भाषा है। ऐसी दशा में सर्वमान्य भाषा की ओर उनका झुकाव स्वाभाविक है। हिंदी के प्रति अरुणाचल प्रदेश के निवासियों का झुकाव 1962 के बाद अधिक हुआ।

1. अरुण नागरी

अरुण नागरी के संपादक डॉक्टर धर्मराज सिंह और रमन शांडिल्य है। इस पत्रिका का प्रकाशन सन् 1994 में हुआ था। यह पत्रिका और अरुण नागरी, अरुणाचल नागरी संस्थान से प्रकाशित होती है। इस संस्था की स्थापना में 'देरानातूँग' महाविद्यालय के हिंदी अध्यापक की भूमिका महत्वपूर्ण थी। डॉ विनोद कुमार मिश्रा अंचल नागरी संस्थान के कोषाध्यक्ष थे बाद में इसके अध्यक्ष भी रहे। जनजातीय जीवन में होने वाले सुधार एवं आधुनिक जीवन से परिचय को भी इस पत्रिका ने अनेक बार रेखांकित किया है। अरुण नागरी में प्रकाशित आचार्य राधा गोविंद विद्यावाचस्पति का आलेख अरुणाचल नागरी के महाअभियान का महत्व जनजातीय बोली और भाषाओं के लिए अधिक महत्वपूर्ण है। इस पत्रिका ने इस बात पर जोर दिया कि भारत में अनेकता में एकता है। भारतीय संस्कृति की इस विशेषता को अरुणाचल प्रदेश की जनजातियों के संदर्भ में व्यक्त किया।

2. अरुण आवाज

अरुण आवाज अरुण नागरी के अतिरिक्त हिंदी की दूसरी पत्रिका है। यहद्विभाषी पत्रिका है। जिसमें पहले हिंदी में सामग्री रहती है और बाद में अंग्रेजी भाषा में। अरुण आवाज के संपादक का कार्य जय प्रकाश शुक्ला पर था। अरुण आवाज केवल 3 अंक 25 में एक ऐसी ही खबर दृष्टव्य है – रामायण कालीन भगवान परशुराम की तपोभूमि परशुराम कुंड से लेकर महाभारत कालीन रुकमत नगर मालिनीभान व राजा बाण के भालुकपोड़ आदि स्थानों की स्थिति तानी वंश में जगह–जगह भगवान शिव की उपासना वावैष्णव मतवालों का सामाजिक दृष्टि से भारत की भूमि की ऐतिहासिकता के पर्याप्त साक्ष्यों की उपस्थिति में चीन को कड़ी डांट फटकार लगाने का समय आ गया है। अरुणाचल प्रदेश की हिंदी पत्रकारिता के इतिहास में इस पत्रिका का उल्लेखनीय योगदान है।

3. अरुणोदय भूमि

अरुणोदय भूमि अरुणाचल प्रदेश हिंदी समिति ईटानगर की वार्षिक पत्रिका है। अरुणाचल प्रदेश हिंदी समित का मुख्य उद्देश्य— राष्ट्रीय एकता और अखंडता को बल तथा विश्व के अनेक देशों में भारत वासियों को प्रोत्साहन प्राप्त होने से इसका अंतरराष्ट्रीय स्वरूप शक्तिमान होगा । उद्देश्यों की पूर्ति के लिए अरुणाचल प्रदेश हिंदी समिति के कई कार्यक्रम निर्धारित हुए अरुणोदय भूमि उसकी योजना की उपज है।

4. अरुण प्रभा

पहला अंक राजीव गांधी विश्वविद्यालय ईटानगर, अरुणाचल प्रदेश से हिंदी की यह पत्रिका भी प्रकाशित हुई।यहएक अर्धवार्षिक शोध पत्रिका है। बाद में चलकर कुछ दिनों के लिए यह पत्रिका बंद हो गई थी फिर दोबारा उसका प्रकाशन शुरू हुआ । अब तक इस पत्रिका के चार अंक प्रकाशित हो चुके हैं यह पत्रिका अरुणाचल प्रदेश की हिंदी पत्रिकाओं में एक महत्वपूर्ण स्थान रखती है। इस पत्रिका के संपादक हिंदी विभाग के अध्यापक होते हैं। इस पत्रिका में भाषा संबंधी लेख भी प्रकाशित हुई है।

दूसरा अंक अरुण प्रभा का दूसरा अंक संयुक्त है इसके प्रधान संपादक नंद किशोर पांडे और संपादक अनंत कुमार नाथ है। इस अंक में अरुणाचल प्रदेश पर अधिक सामग्री है। इस अंक में अरुणाचल में रहने वाली जनजातियों के भौतिक, सामाजिक, ऐतिहासिक, राजनीतिक एवं पारस्परिक विषयों पर पर्याप्त प्रकाश डाला गया है।

तीसरा अंक अरुण प्रभा के तीसरे अंक के प्रधान संपादक डॉ हरीश कुमार शर्मा है। इस अंक में विविध विषयों पर शोध आलेख प्रकाशित है इस अंक में आदिवासी आंदोलनों की पर्याप्त चर्चा हुई है।

चौथा अंक अरुण प्रभा का चतुर्थ अंक विषयों स्तर की दृष्टि से अधिक महत्वपूर्ण है इसमें साहित्य की विभिन्न विधाओं पर आलोचनात्मक सामग्री है। चित्र मुद्गल उषा प्रियंवदा प्रभा खेतान नागार्जुन एवं निराला पर तो आलेख हैही, उर्दू हिंदी विवाद भारतीय साहित्य की अवधारणा आधुनिकतावाद लंबी कविता समेत आदिवासी जीवन से संबंधित महत्वपूर्ण सामग्री प्रकाशित हुई है। भारतीय साहित्य की अवधारणा को स्पष्ट करने वाला एक महत्वपूर्ण आलेख डॉक्टर रविंद्र कुमार पाठक का है। उनका मानना है कि भारत यदि एक राष्ट्र है तो उसमें लिखा जाने वाला प्रत्येक साहित्य भारतीय साहित्य कहलाएगा।

5. अरुण छटा

यह राजीव गांधी विश्वविद्यालय के हिंदी प्रकोष्ठ सन 2014 में प्रकाशित राजभाषा की एक पत्रिका है। इस के संपादक श्रीमती गुम्पीडूसों है। सामग्री की दृष्टि से इसमें कोई नवीनता नहीं है किंतु या एक प्रयास है जिसकी सराहना की जानी चाहिए।

असम में हिंदी पत्रकारिता

असम में हिंदी पत्रकारिता वर्तमान समय में अपने स्वर्णिम स्तर पर है। पूर्वोत्तर भारत का प्रथम

दैनिक हिंदी समाचार पत्र ,पूर्वांचलप्रहरीगुवाहाटी,वाजोरहाटसे प्रकाशित होता है। दैनिक समाचार पत्रों के प्रकाशन से असम में हिंदी की स्थिति अधिक मजबूत बनी है। एवं हिंदी,उत्थान के पथ पर अग्रसित हुई है।

1. दैनिक पूर्वोदय

दैनिक पूर्वोदय पूर्वोत्तर भारत का प्रमुख हिंदी दैनिक समाचार पत्र है, जो मुख्यतः गुवाहाटी एवं जोराहट से प्रकाशित होता है। इसमें कुल 12 पृष्ठ होते हैं।

2. पूर्वांचल प्रहरी

पूर्वांचल प्रहरी पूर्वोत्तर भारत का प्रथम हिंदी दैनिक समाचार पत्र है। इस समाचार पत्र के भी दो संस्करण क्रमशःगुवाहाटी एवं जोरहाट से प्रकाशित होते हैं।

सिक्किम की हिंदी पत्रकारिता

सिक्किम में हिंदी भाषा की उपस्थिति चाहे जिस स्तर की हो लेकिन यहां हिंदी साहित्य का लेखन प्रारंभ हो चुका है। इसकी सबसे बड़ी वजह देवानगरी लिपि में लिखी जाने वाली नेपाली भाषा की मजबूत उपस्थिति है। दोनों भाषाओं की लिपि एक होने के कारण इसका फायदा हिंदी को भी हो रहा है। पूर्वोत्तर के अन्य राज्यों में बड़े पैमाने पर हिंदी विरोध के बावजूद हिंदी साहित्य लेखन में प्रगति की एक वजह यह भी है कि यह भाषा स्थानीय रचनाकारों को राष्ट्रीय प्रतिष्ठा दिला पाने में सक्षम है। सिक्किम के प्रमुख रचनाकार निम्न है– सुभाष दीपक और पवन चामलिंग आदि ।

1. जमाना सदाबहार

यह साप्ताहिक पत्र सन 2000 में निकला था। इसके संपादक संतोष निराश थे।

2. अनुगामीनी

यह दैनिक पत्र सन 2006 में निकला था। इसके संपादक सत्येंद्र नाथ मिश्र जी थे।

3. नित्य समय

यह दैनिक सन 2011 में निकला था। इसके संपादक आरयस तिवारी जी थे।

निष्कर्षतः पूर्वोत्तर भारत में हिंदी पत्रकारिता यात्रा विभिन्न आयामों से होते हुए आज डिजिटल इंडिया एवं आर्टिफिशियल इन्टेलिजेन्स की तकनीकी दौरमें खड़ी है। जहाँ से हिंदी पत्रकारिता का पूर्वोत्तर भारत में मार्ग प्रशस्त है।

Age at Marriage and Cervical Cancer among Manipuri Women

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Cervical cancer is the cancer of the mouth of the uterus called cervix. It is the second most common cause of cancer related deaths in women after breast cancer globally. Worldwide it accounts for 15% of all cancers diagnosed in women (Boyle and Ferlay, 2005) and 80% of these occur in developing countries.

Abstract:

Cervical cancer is one of the most common malignant diseases of women. Worldwide it accounts for 15% of all cancers diagnosed in women and 80% of these occur in developing countries including India and among Manipuri women it is the second leading site of cancer after lung cancer. The present paper examines the role of age at marriage (first) in the causation of cervical cancer among these women.

A total number of 64 incident cases diagnosed with histologically confirmed cancer of the uterine cervix in RT Dept, RIMS Imphal, Manipur, India during 2008-09 and 4 controls with intact uterus for each case selected from the neighbourhood at random, matched by age were interviewed using an interview schedule. Age at first marriage /first intercourse <18 years (OR =0.401, p=<0.01), duration of married life 15+years (OR = 2.585, p= 0.01) and period of abstinence from sexual activity after child birth <3months (OR =0.328, p=<0.001) were significant factors. The time gap between menarche and sexual debut showed an association with cervical cancer risk <5years (OR=0.162, p=<0.05) but no significant difference was found between the cases and controls. Increase in age at marriage/sexual intercourse and abstinence from sexual activity for not less than three months after child delivery can undoubtedly reduce cervical cancer incidence.

Keywords: malignant, abstinence, sexual debut, duration of married life.

Introduction

Cervical cancer is the cancer of the mouth of the uterus called cervix. It is the second most common cause of cancer related deaths in women after breast cancer globally. Worldwide it accounts for 15% of all cancers diagnosed in women (Boyle and Ferlay, 2005) and 80% of these occur in developing countries. India has a disproportionately high burden of cervical cancer (Shanta et al, 2000). According to the National Cancer Registry Programme (NCRP) of India, which analyses and interprets national data pertaining to cancer, the number one cancer that continues to kill women in India is cervical cancer. In Manipur, cervical cancer is the second most commonly occurring form of cancer among women after breast cancer. In the literature it is clearly shown that the ages at marriage of cervical cancer patients are lower thanthose of control patients (Wynder et al., 1954; Jones, MacDonald and Breslow, 1958; Terris and Oalman,1960) as also are the average ages at marriage of the cervical cancer groups (Boyd and Doll, 1964). The etiological influence of marriage could be related either to the time of exposure to intercourse, to the influence of gestation or to both. Maliphant (1949) reports that cervical cancer is predominantly a disease of married life, showing a predilection for women who have borne 1 or more children.

The first epidemiological study of cervical cancer, carried out in 1842 by Rigoni Stern, showed that cervical cancer is more prevalent in married women (Stern, 1976). In a study carried out in 1967, the risk factors for cervical cancer such as early marriage and delivery, number of partners and deliveries were identified as higher risk factors for cervical cancer (Martin, 1967). Although it is well established that women with multiple partners and early ages at first intercourse are at high risk, less is known about how these factors interact or how risk is affected by specific sexual characteristics. Recent studies indicate that number of steady partners and frequent intercourse at early ages may further enhance risk, supporting hypothesis regarding a vulnerable period of the cervix and a need for repeated exposure to an infectious agent (IARC,1992). Recent research has shown that more than 99% cervical cancer cases are caused by persistent infection with HPV. HPV 16 and 18 are responsible for approximately 70% of cervical cancer cases (Maheshwari, 2010). Progress in the knowledge of cervical cancer, techniques for early detection and screening has developed in the past decades. Better understanding of the pathological types and its factors has been defined leading to individualisation of the treatment (Ikram et al., 2005).

Data Collection and Methodology

A case-control study was designed to study the relationship between cervical cancer and age at marriage in Manipuri women. Cases were women diagnosed with histologically confirmed cancer of the uterine cervix in RT Dept, RIMS Imphal, Manipur, India during 2008-09. A total number of 64 incident cases were interviewed using a questionnaire. The questionnaire was pre-tested to check validity of information required for the study. The same structured questionnaire was used to interview both cases and controls and they were filled in personally by the researcher. Faulty information supplied by a respondent or recall difficulty was checked with the help of her husband or other family members.

Cases were interviewed only once at the OPD while they were waiting to be examined by the physician Four controls with intact uterus for each case were selected from the neighbourhood at random, matched by age. The controls were contacted by the researcher personally and their consent was obtained before conducting interview. Selection bias was checked by selecting only ever married women in the age-range of 20-80 years. Recall bias or faulty memory may occur when an unstructured questionnaire is introduced or when a question on exposure is so sensitive as to induce guilty feeling or loss of memory (Schlesselman and Stolley, 1982). Such recall bias is unlikely in this study as efforts were made to minimise it by having a cross check of certain responses with reference to events of the respondents' lives. A woman tends to remember accurately pregnancy-related events (Paganini and Ross, 1982). To avoid faulty long-term recall in the elderly, those aged more than 80 years were excluded. Similarly, an unmarried patient was excluded from the study in order to avoid every possible distortion of data.

Age at first marriage/intercourse was defined as d"18 years and >18 years. Accuracy of recall regarding age at menarche by uneducated women who never received formal education was established by cross checking with the age at marriage. The data were scrutinised to improve its quality before carrying out further analysis. The relationship between cervical cancer and age at marriagewas measured using odds ratio (OR) and its 95% confidence intervals (CI).

Results

Early age at first marriage /first intercourse was associated with cervical cancer. Women who had first sexual intercourse at age <18 years had a higher risk than those with later first intercourse (OR =0.401,p=<0.01). Women who were married for 15+years (OR = 2.585,p= 0.01) also had a higher risk than those who had shorter duration of married life.

Period of abstinence from sexual activity after child birth <3months (OR =0.328, p=<0.001) was another significant factor for cervical cancer.

The time gap between menarche and sexual debut showed an association with cervical cancer risk <5years(OR=0.162, p=<0.05) but no significant difference was found between the cases and controls (data not shown).Table 1 lists the sexual history of the subject.

Table 1

Sexual history of subjects

Variable	Case (%)	Control (%)	X^2	Crude-OR	P-value	95%CI for OR
Gap between menarche & sexual debut (yr.)						
< 5	33(51.6)	91(35.5)		1.000		
5-10	21(32.8)	85(33.2)		0.681	>0.05	0.366-1.269
10-15	8(12.5)	4618.0)		0.480	>0.05	0.205-1.122
15+	2(3.1)	34(13.3)	8.993	0.162	<0.05	0.037-0.713
Age at 1st marriage (yr.)						
<18	34(53.1)	80(31.2)		1.000		
18+	30(46.9)	176(68.8)	10.683	0.401	< 0.01	0.230-0.700
Age at widow/divorce(yr.)						
40	4(19.0)	14(23.7)		1.000		
40+	17(81.0)	45(76.3)	0.195	1.322	> 0.05	0.381-4.585
Duration of married life						
≤15	5(7.8)	46(18.0)		1.000		
15+	59(92.2)	210(82.0)	3.942	2.585	<0.01	0.983-6.798
Period of abstinence						
<3	36(56.2)	76(29.7)		1.000		
3+	28(43.8)	180(70.3)	15.879	0.328	< .001	0.187-0.576

Discussion

Though the state of Manipur has a high burden of cervical cancer, no attempt has been made to investigate the most contributing factors in the causation of the disease which continues to claim lives at an alarming rate despite being preventable. Age at marriage is a well established risk factor of the disease. This is the age when women become sexually active. It is also understood as the age at first sexual intercourse. Women in Manipur have been marrying at an early age. With women becoming educated and engaged in academic and job pursuits, the age at marriage has increased among the affluent section of women. However, the increase cannot be treated as a shield against this disease as a large section of the women still practise early marriage.

In this study, the proportion of women experiencing their first initiation to sexual life at younger than 18 years was higher among cases (53.1%) than controls (31.2%; p=<0.01). This finding is in agreement with most of the early epidemiological studies

of cervical cancer where early age at first intercourse was consistently found to be a risk factor (Rotkin, 1973). The importance of early age at first coitus lies in the fact that intercourse introduces a carcinogenic agent to the cervical epithelium, which is most susceptible during adolescence (Rotkin, 1967; 1962). It can be viewed as a proxy for time of HPV infection or the state of the latent period (i.e. the interval in years between the current age/ age at interview and age at first coitus) and the effect of early age at first intercourse could be a reflection of a longer duration of exposure (La Vecchia et al., 1986; Schiffman, 1995).

Dutta et al., (1990) in their study found that estimated relative risk for developing cancer cervix among women getting married before 17 years of age was found to be 7.9 as compared to women who were married after the age of 17 years. Mohanty et al., (1991) in their study observed that there was a decline of cancer cervix as the age of first marriage/ first pregnancy advanced to 20-24 years. Similarly, a significant association was found between early marriage and cancer cervix by several authors.

Early age at marriage indicates an early exposure to sexual activities and early pregnancy which are well known etiological factors for cancer cervix. These factors result in longer duration of married life with greater opportunities for sexual activities and increased chances of becoming pregnant, all this being associated with the disease. Another explanation could be that women who are exposed to sexual intercourse at a younger age are more vulnerable to HPV infection due to the fact that during puberty the cervix undergoes cellular changes at the transformation zone known as ectopy (Yvonne N Flores et al., 2008). In a study among women in the United States and Venezuela, it was identified that the overall mean age at first sexual intercourse was significantly different in the cases group than for the control group (p < 0.01). The mean age of first sexual intercourse for the cases was 16.45 years and 18.32 years for the control groups. Of the cases, 83% of the women were 18 years old or younger at the time of first intercourse compared to 58% of women in the control groups. Beginning sexual intercourse at age 18 or younger accounted for a 3.9 times increased risk for cervical cancer and is a significant finding (p< 0.01) (Sierra-Torres et al.,2003). In the case-control study conducted in five US cities during the early 1980s, the average age at first intercourse declined from over 22 to younger than 19.13 These large differences reflect the 'sexual revolution' of the last several decades but changes in sexual activity are not reflected in the trends for cervical cancer. In a recent case-control black women had a greater number of sexual partners and a younger age at commencing sexual activity than white women in each age group, although racial differences were smaller at

younger ages. These patterns correspond to the higher risk of cervical cancer among blacks than whites, the difference being less pronounced among younger women.(Devesa et al., 1989).

The risk of cervical cancer is especially high among women marrying at young ages (Boyd and Doll, 1964). In the present study, duration of married life is found to be a significant factor for cervical cancer. This may be due to subjects marrying at an early age which leaves them exposed to the disease for a longer period. Early age at marriage indicates an early exposure to sexual activities and early pregnancy which are well known etiological factors for cervical cancer. These factors result in longer duration of married life, with greater opportunities for sexual activities and increased chances of becoming pregnant, all these being associated with the disease. (Aparajita Dasgupta et al., 2002).

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Analyses of the Opinions of the Primary/ Elementary School Teachers in Karnataka : With Reference to ELT

– Dr. Sharanappagouda L Patil

In Karnataka, 21% of the teachers felt that the teaching materials are 'easy', 31% felt that it is 'average', and 48% find it 'difficult'. Resource books in all the regions have not found favour with the teachers.

Abstract:

I arious English language teachers have transformed into ESP Practitioners over the years due to the In the year 2007, the Government of Karnataka implemented the English as a second language from the first standard in Non-English Medium schools. Here, I try to analyze the opinions of the stakeholders such as teachers, parents, learners, inspecting authorities and administrators in this article. The opinions of the stake holders that I sketch here are based on the data that I have collected through the questionnaires and ethnographic interviews. My intention here is to test whether the opinions of the stakeholders meet the objectives set by the Government and policy makers or not. The Government has already declared that it had passed the order after the serious discussions relating to the implementation of the policy of teaching English from the first standard on the public demand, and it has quoted the findings of surveys in the field of English language teaching. But some of the intellectuals blamed the Government's action and complained that it was an act to secure vote bank and it did it to please capitalists. So, here I want to know the mindset of public/stakeholders towards English language and correlate it with the official objectives.

Key Words: ELT, resource books, stakeholders, DVD's, profile

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Here I try to analyze the opinions of the teachers as provided by them in the questionnaire and during the interview. Then, I want to compare and contrast

what is expected from the teachers by the policy and the opinions of the teachers as spelt out by them in the questionnaire.

Analysis of the personal profile of the teachers

Here, I analyze the personal profile based on the personal information about the teachers by looking at factors like gender, age, educational qualifications, experience, income, hobbies and training. An overview of my respondents is as follows: 50 male and 50 female teachers responded to the questionnaire in my survey; in terms of age 20% of the teachers were below 25 years, 18% were between 25 and 30 years, 20% were between 30 and 40 years, 21% were between 40 and 50 years and 21% were above 50 years; the data relating to the educational qualification of the teachers shows that 33% of the teachers have only the minimum qualification, 37% of the teachers are degree holders, 28% of the teachers are post-graduates and 2% of the teachers are working towards their research degrees. The above analysis is also reflected in the performance and proficiency of learners in English from class 1 to 7. The proficiency level of the learners in South and East-Karnataka are more than the other regions and it could be ascribed to the general level of teacher's qualification, which seems to be higher if we go by the data collected from the sample of the survey. 71% of the teachers have received the in-service training in the English language teaching; while 29% of the teachers haven't received any English language training. If we look at their teaching experience the data more or less correlates with the data of the age of the teachers, 27% of the teachers have about 5 to 10 years of teaching experience, 23% have less than 5 years, 25% have about 10-20 years and 25% have more than 20 years of experience. When it comes to their economic position that is income, it is commensurate with the data about the experience of the teachers- 23% of the teachers have an income of Rs.30000 and 18% have an income of Rs.60,000. 19% have an income of Rs.80,000 and 40% have an income of more than Rs. 1,00,000 per annum.

Analysis of the hobbies of the teachers

With regard to the teachers' hobbies, the questionnaire had items to check whether teachers read anything in English, watch anything in English and listen to anything in English. Most of the teachers, that is 93% of them, read in the regional language that is Kannada and 57% of teachers claim that they read the newspapers and magazines in English. 15% read in Hindi, 07% in Marathi, 08% in Telugu. 45% of teachers in North-Karnataka read in English, in South-Karnataka the same is

75%, while in Middle-Karnataka it is 40%, in West-Karnataka it is 45% and in East-Karnataka it is 80%. All the teachers listen to radio and watch television in regional language. But, 55% of teachers in North-Karnataka listen to radio and watch television in English, while the percentage on the same issue in South-Karnataka, in Middle-Karnataka, in West-Karnataka and in East-Karnataka is 65, 45, 40, and 60 respectively. Overall, reading habit seems to be more common in teachers than listening and watching.

Here, the regional language seems to have a very big influence on the reading habit. The reading habit in English seems to have some effect on teaching levels and competency of the teacher. Teachers, who read more in English, seem to be more aware of the issues and are capable of doing justice to the plan. The same influence is there in listening and watching also.

Analysis of the opinions on resource books

The next item for which data was collected is the opinion of teachers about the resource books. After the implementation of the policy of English language teaching from the first standard in Karnataka, every teacher has to refer to two kinds of booklets, that is 'Teachers' Resource Book' and 'Student Activity Book' for each class.

In Karnataka, 21% of the teachers felt that the teaching materials are 'easy', 31% felt that it is 'average', and 48% find it 'difficult'. Resource books in all the regions have not found favour with the teachers. Most of them felt that they are dense, lengthy, and difficult to teach. They opined that resource books needs to be improved. The interview of the teachers is recorded on the video tape. They felt the same opinion as in the questionnaire that the resource books were difficult and average to teach. Their complaint was that the resource books were tough with regard to teaching the stories because the pictures and content were not appropriate. They were not appropriate to the age of children. They urged that the number of stories must be reduced.

One of the Resource Persons shared his experiences like this: "Regarding resource books, the stories are difficult and are not from Indian culture. So, teachers feel difficult to narrate such stories. In the course of time, after two to three years of experience, teachers may get command over teaching English language successfully" (DVD 1-2008/09-Bagalkot-01- 0:00:01to 0:21:02). One of the teachers expressed his dissatisfaction over the resource books and told that local stories should be included, then only can the learners grasp English easily otherwise it

would be difficult (DVD 1-2008/09-Gulbarga-1.6- 0:00:01to 0:27:30). Another teacher tells that resource books seem to be difficult when you are using it for the first time but after two to three years, we, the teachers, find it easy (DVD 2 -2008/09- 52:29 to 60:18). A teacher from a private institution speaks:

> Our resource books are very rigid which include only pictures. So, my Headmaster told us to refer CBSE books. From it, we teach vowels, consonants and grammatical items. So, our students can read and write independently in English. In Government's resource books, there are no words. They have to provide the content in words before every lesson (DVD 2 -2008/09- 60:26 to 79:10).

A teacher from the border area opines, "Narrating stories is very difficult for us. Learners cannot understand even Kannada stories. The resource books are designed in Bangalore keeping mind may be the children of Bangalore. Those are not suitable for us. Here, we have the influence of Marathi, Urdu and Telugu" (DVD 2 -2008/09- 104:01 to 126:07). A teacher from the urban area speaks, "It is very tough for me to teach the stories because the pictures and content are not appropriate in the resource books" (DVD 3 -2008/09- 3.1- 00:01 to 21:50). A teacher from Camp area opines, "The resource books are very difficult. There is a poem, *Colour Song*, which is very difficult to teach. Even degree college students cannot understand it. So, we use CBSE textbooks more than the state syllabus" (DVD 3 - 2008/09- 3.1- 52:05 to 86:18). One of the Headmistresses opines like this: "Our children speak Kannada, Tulu and Konkani. So, we see different ways of pronunciations in speaking. Children are very interested in the learning process, especially learning English. But the resource books are difficult and pictures are not clear". The teacher of the same school opines, "The resource books are not appropriate to the age of children. But, it is in the hands of teacher to make it easy" (DVD 3 -2008/09- 3.2- 23:48 to 60:37). One of the teachers from Bangalore city opined that the resource books were difficult especially stories. So, private books are better than those prescribed by the Government (DVD 4 -2008/09- 158:26 to 176:28).

Thus, at the initial stages, the teachers seem to be expressing their dissatisfaction with regard to the resource books which is reflected in the data also. But, most of the teachers are already acquainted with those materials as they have received the in-service trainings during the summer vacation. Before the beginning of the academic year, they have prepared mentally. But, other stakeholders like parents, learners and others were unaware of those facts. When they saw the resource books, they

felt dissatisfaction. S.G. Kusugal, a reader wrote in *Vijaya Karnataka* on 7th July 2007 in "Vaachakara Vaani" (Readers' Voice) under the title 'Prathamika English Pathyakrama Kabbinada Kadale' (Primary English Curriculum is like Iron Gram):

> Resource books are very difficult. 50 stories, 50 rhymes and 50 dialogues for 1st and 2nd standard are in syllabus. The language is very difficult for the teachers to teach. So, cancel the present texts and reframe the syllabus with experienced teachers who are in primary and secondary schools. Otherwise, the beginners will feel the burden and will leave the schools (Kusugal S.G., 2007: 05).

Other reader G. Pankaj, wrote in *Prajavani* on 30th June 2007 under the title "Niriliyada Gantalalli…" (The throat which finds it difficult to swallow water…)

> I welcome the decision of teaching English from the first standard. But, I felt very strange that the text books are designed by the resource persons who learnt *hai-fai* English. Most of them are lecturers. There is no one from the primary cadre in the textbook committee. The language used in the textbook is like British English. Stories are very lengthy. Our teachers find it difficult to teach. And if possible, appoint the special teachers for teaching English. Otherwise, the policy will be a failure (Pankaj G., 2007: 06).

Arvind Navada, a reader wrote in *Samyukta Karnataka* on 17th June 2007 under the title Kabbinada Kadaleyagiruva English Pathya (English Activity Book is like Iron Gram):

> This resource book has undone the will and wish of the Government's decision. Stories, pictures, content, examples make English very unfamiliar to the teachers who are unfamiliar to English language and also to the students. The learners who come to the government's primary schools would not have had the pre-primary education. 'The Trouble Baby', 'The Musicians of Brayman', 'Henry Hippopotomos', 'Tinku the Monkey….', all these stories which are not related to our culture, taste and environment. The printing is worst in terms of quality (Navada, Arvind, 2007: 09).

Thus, they complained against the resource books and activity books. The main reasons which made them feel dissatisfied were the use of the language in the resource books, length of the stories, unfamiliar stories, pictures, content and the quality of printing. Thus, the stakeholders commented on the resource and activity

books on the basis of its physical and internal quality. Then the Director of Regional Institute of English South India, M.D. Gayatridevi Datta responded to the objections like this (As per letter no: 2116/RIE/ELT/2007-08, dated 09.11.2007): "Confusions are common for innovative programmes. Syllabus was designed with the help of experts, educationists of national and international repute. Those confusions and difficulties will disappear after the Radio-Programmes, Tele-conferences and In-service trainings" (Datta, 2007).

Thus, after facing the opposition from teachers and the stakeholders, the Government of Karnataka decided to change the resource books for the academic year 2009-10. In my second phase of survey, I came to know that the teachers felt happy about the recent textbooks.

One of the teachers opined on the new versions of resource books like this:

> The recent resource books are good and are modified. They have given more exercises for the learners. But, the activities are more in number in the resource books. Last time, the resource books were difficult. But, this year they have made it easier. For us, the stories are difficult to understand. So, English medium textbooks are very useful and we refer them to teach. The pictures of those books are visible and dark. The stories are very short. They provide more learning exercises (DVD 8- 2009/10 -8.1- 34:02 to 50:27 and DVD 10- 2009/10 -10- 42:21 to 82:20).

Teachers of private schools opined that their resource books are very rigid which included only pictures. So, their Headmaster told them to refer CBSE books. From them, they teach vowels, consonants, and grammatical elements. So, their students could read and write independently in English. So, they use other textbooks upon the advice of the Management (DVD 9- 2009/10 -09- 00:01 to 25:26). Teachers from the urban area expressed dissatisfaction about the resource books and told that local stories could be included. Teachers from rural areas expressed that the resource books were designed in Bangalore for Bangalore children and these are not suitable for us as we live in the context and influence of Marathi, Urdu and Telugu languages (DVD 2 -2008/09- 104:01 to 126:07). Kannada medium teachers complained like this: "The officials do not give the resource books to the private schools". One of the teachers in Urdu medium told that for them the stories were difficult to understand. So, English medium textbooks were very useful and they used to refer them to teach. The pictures of those books were visible and dark. The stories were very short. They provided more learning exercises.

One of the teachers from the government school, located at the Lambani tanda opines like this:

> Resource books should be made easier than they are at present. It should include only pictures and rhymes. It should start from the teaching alphabet, then words and next sentences. For instance, 'A' for apple…. Teaching English through stories is very difficult task because learners do not have more vocabulary. Sometimes, we get confused about how to teach the same story to two different classes. For example, the story 'Pied Piper' is given for the first and seventh standard respectively. In order to know these problems, the resource book committee should have the teachers from rural areas as representatives (DVD 2 -2009/10 -2.1- 25:53 to 37:49).

A Resource Person who was also the Headmaster of the school shared his experiences like this:

> Regarding recent resource books, the number of stories is reduced and the length is also shortened. Most of them are Indian stories. Difficulties are removed and simple vocabulary is enough for narrating stories. So, teachers do not feel that difficult as last year. As, I am one of the inspecting authorities, I observed the English teaching. Now, teachers are presenting the stories interestingly. They have improved a lot. Last year, they were of the opinion that they could not handle the English class. But by now, they have gained confidence. The preface is also printed in Kannada and is given to parents because they should also come to know why the teachers are not teaching alphabet, numbers and other such things (DVD 1 -2009/10 -01- 00:02 to 13:43).

Thus, all the stakeholders felt that the resource books were difficult in the beginning. After getting the revised resource books, they were satisfied to some extent.

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Pankaj G. 2007. "Niriliyada Gantalalli…" (The Throat which Finds it Difficult to Swallow
Water…) in Readers' Response Column, Prajavani (Kannada Daily News Paper), 30
June 2007, 06.

DVD materials

DVD 1-2008/09- 00:00 to 03:24 hours
DVD 2-2008/09- 00:00 to 02:47 hours
DVD 3-2008/09- 00:00 to 02:47 hours
DVD 4-2008/09- 00:00 to 02:59 hours
DVD 5-2008/09- 00:00 to 02:52 hours
DVD 6-2008/09 -00:00 to 02:15 hours
DVD 1-2009/10-00:00:00 to 00:56:55 minutes
DVD 2-2009/10-00:00 to 01:13 hours
DVD 3-2009/10-00:00 to 01:40 hours
DVD 4-2009/10-00:00 to 01:33 hours
DVD 5-2009/10-00:00 to 01:33 hours
DVD 6-2009/10-00:00 to 01:31 hours
DVD 7-2009/10-00:00 to 01:33 hours
DVD 8-2009/10-00:00 to 01:18 hours
DVD 9-2009/10-00:00 to 01:34 hours
DVD 10-2009/10-00:00 to 01:23 hours
DVD 11-2009/10-00:00:00 to 00:41:58 minutes

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Body Composition and Anthropometric Profile of Elite and Non-Elite Judokas of North East India

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Introduction :

Background: Judois a complex Olympic Sport in which, besides technical skills and tactical strategies, body composition and anthropometric characteristics are also indispensable in competition and intensive training. **Study aim:** The aim of this study was to determine the body composition and anthropometric profile of Elite and Non-elite judokas of North East India. **Methods:** A cross-sectional study was conducted onthirty-five male judokas aged 21.3±3.9 yrs and twenty-eight female judokas aged 18.71±3.3 yrs when they were participated during the 1st NE Olympic Games, 2018 held at Imphal. Elite and non-elite was classified on the basis of performance in various National Competitions. Body composition analyser (Tanita: TBF-310), anthropometer, measuring tape and hand grip dynamometer were used in the study. Descriptive statistics, t-test, and logistic regression were computed with the help of SPSS package, version 15. **Results**: Percent fat (PF %) and fat mass (FM) was significantly lower ($p <0.05$) in both male and female elite judokas as compared to non-elite judokas. Elite male judokas were found significantly lower values in WG, HG and WHR than the non-elite judokas. **Conclusion:** Short stature, lower PF%, FM and waist hip ratio (WHR) were predicted as determinant factors for better performance in judo competition.

Key words: Body composition, Judokas, Elite and Non-Elite, Hand Grip, performance.

Introduction

Judo is an Olympic event and it is one of the most

popular martial arts practiced worldwide (Katralli et al., 2012). The term 'Judo' means "Gentle Way" which is a Japanese martial art and combat sport that was created in Japan in 1882 by Dr. Kanao Jigoro. Since 2003 the format of international judo competition has been one continuous 5-min period, which can be complemented by extra time until one athlete scores or to the end of the new 5-min period (Franchini et al, 2007). The typical time structure is 30 sec. of activity with a 10 sec. interval (Sikorski et al, 1987). From Beijing Olympic Games (IJF, 2008), the golden score was reduced at 3 minutes.

The human body is characterized by size, shape and its various dimensions (Sandhu andKoley, 2005). Body composition of two individuals is never alike. It may differ in many ways like body size, structure, shape, and weight. Proper assessment of body composition has become a major field of interest for the sport scientists and it can help in profiling and counselling sportsperson (Wilmore, 1983). Body composition makes an important contribution to an individual's level of physical fitness for performance (AAPHER, 1965). The physical fitness is totally depending upon the body composition.

Throwing and gripping techniques are used in the high intensity of combat sports. Judokas need to use balance and body weight, with little physical effort, to throw or grip each other in lock (Douris et al, 2004). As judo is a weight-classified sport, it has been suggested that high level judo players should have low body fat (Kubo et al, 2006). Callister et al (1991) found that more successful male players maintained lower body fat percentages. A recent study (Kubo et al, 2006) demonstrated that judo athletes who participated in the Olympic Games or Asian games had significantly larger fat-free mass than university judo athletes.

Despites number of studies on body composition and anthropometric profile of judo players has been reported from different countries but to our knowledge only few studies has been reported on fitness profile of South Indian judo players(Katrali et al,2012) and the physical fitness of male Eastern Indian judo players (Dalui et al,2018). No such similar studies are reported from NE India. Therefore, the purpose of the present study was to investigate the body composition and anthropometric characters in prediction of influencing factors of elite and non-elite judokas of North East India.

Materials and Methods

A cross-sectional study was conducted onthirty-five male judokas aged 21.3±3.9 yrs and twenty-eight female judokas aged 18.71±3.3 yrs during the 1st NE Olympic Games, 2018 which was held at Imphal. Participants were divided into two groups as elite and non-elite judokas on the basis of performance level in State and National

level Competitions. Height was measured in the upright position with stadiometer. Body weight, body fat percentage (%fat), fat mass (FM), free fat mass (FFM), total body water (TBW) and BMI were measured with the help of body composition analyser (Tanita: TBF-310).Girth measurements and hand grip strength were also measured by measuring tape and hand grip dynamometer.A comparison among weight categories was not conducted in the present study because of small sample size in respective weight categories. All statistical analyses were performed with using SPSS (Statistical Package for Social Science), version. Descriptive statistics, t-test, and logistic regression for the outcome variables of interest were computed. The cut off statistical significance level is 0.05 that is 5% probability level of significance ($p<0.05$).

Results

Table 1 shows the descriptive statistics and t -test of anthropometric variables between male elite and non-elite judokas of North East (NE) India. Significant differences ($p<0.05$) wereobserved among the eight variables. Male elite judokas were found significantly lower body weight as compared to non-elite judokas. The mean value of hip girth, waist girth and waist hip ratio were significantly lower as compared to his counterpart.No significant difference (p.>0.05) was observed in body height.

Table 1

Descriptive Statistics and t-test of anthropometric variables between Male Elite and Non-Elite Judokas of North East India

Variables	Male Elite Judokas (n= 9)		Male Non-Elite Judokas (n=26)		t- value	p-value
	Mean	SD	Mean	SD		
Age (yrs)	20.56	2.70	21.6	4.26	0.863	0.397
Body weight (kg)	59.39	5.28	67.05	7.98	3.25.	0.012*
Body height (cm)	164.40	5.33	167.36	6.13	1.29	0.187
Waist Girth (cm)	69.77	3.27	78.04	6.83	4.79	0.000***
Hip Girth (cm)	86.67	3.84	91.45	5.84	2.79	0.011*
Waist Hip Ratio	0.81	0.03	0.85	0.05	3.17	0.004**
Hand Grip Right (kg)	41.44	3.97	44.23	7.14	1.44	0.160
Hand Grip Left (kg)	39.22	3.92	43.33	7.04	2.16	0.040*

$*p<0.05; **p<0.01; ***p<0.001$

Table 2 present the mean differences of body composition between male elite and non-elite judokas. There is a decreasing trend of all the components (variables) of body composition among the elite judokas as compared to non-elite judokas. Fat

mass (FM) was found significantly (p<0.001) lower in elite judokas as compared to non -elite judokas. It indicates that lower fat mass can influence in performance. Elite judokas have significantly (p<0.05) lower in 5 fats than the non-elite judokas. Normal BMI was observed among the elite male judokas and significantly lower value as compared to non-elite judokas who were fall within the range of overweight.

Table 2

Descriptive Statistics and t-test of body compositionbetween Male Elite and Non-Elite Judokas of North East India

Variables	Male Elite Judokas (n=9)		Male Non-Elite Judokas (n=26)		t- value	p-value
	Mean	SD	Mean	SD		
Percent Body fat	6.411	2.25	10.33	3.16	4.04	0.001**
Fat mass	3.81	1.38	6.98	2.44	4.77	0.000***
Free Fat Mass	55.57	4.99	60.34	6.99	2.21	0.039*
Total Body Water	40.69	3.66	44.01	5.04	2.11	0.048*
Body Mass Index	22.05	2.07	24.41	3.22	2.52	0.020*

*P<0.05;** p<0.01; ***p<0.001

Table 3 reflects the anthropometric variables differences between the female elite and non-elite judokas of NE India. The mean value of body height was found shorter than non-elite judokas. None of the anthropometric variables were found significant between the two groups.

Table 3

Descriptive Statistics and t-test between anthropometric variables of Female Elite and Non-Elite Judokas of North East India

Variables	Female Elite Judokas(n=7)		Female Non-Elite Judokas (n=21)		t- value	p-value
	Mean	SD	Mean	SD		
Age (Yrs)	20.14	3.58	18.23	3.13	1.257	0.24
Body weight (kg)	51.11	6.05	55.50	6.72	1.615	0.134
Body height (cm)	150.90	8.54	154.99	5.68	1.183	0.271
Waist Girth (cm)	70.31	3.96	71.65	7.61	0.440	0.664
Hip Girth (cm)	86.31	4.45	89.28	5.14	1.466	0.169
Waist Hip Ratio	0.81	0.04	0.80	0.06	0.615	0.550
Hand Grip Right (kg)	25.42	2.93	27.88	5.43	1.512	0.146
Hand Grip Left (kg)	25.57	4.03	26.88	5.75	0.666	0.516

*p<0.05; **p<0.01; ***p<0.001

Table 4 reveals themean differences of body composition between female elite and non-elite judokas. Statistically significant differences (p<0.05) were observed in percent body fat (%fat) and fat mass (FM). Female elite judokas were found significantly lower in % fat and FM as compared to non-elite judokas. No significant differences were observed in FFM, TBW and BMI.

Table 4

Descriptive Statistics and t-test of body compositionbetween Female Elite and Non-Elite Judokas of North East India

Variables	Female Elite Judokas(n=7)		Female Non-Elite Judokas (n=21)		t- value	p-value
	Mean	SD	Mean	SD		
Percent Body fat (%)	17.08	2.09	22.57	4.10	4.60	0.000***
Fat mass (kg)	8.81	2.02	12.61	3.63	3.45	0.003**
Free Fat Mass (kg)	42.30	4.25	42.45	3.83	0.87	0.933
Total Body Water	30.97	3.13	31.07	2.81	0.075	0.942
_	22.42	1.72	22.99	2.43	0.669	0.514

**p<0.01; ***p<0.001

Table 5 predicts the most important influencing factors in winning the game of Judo. After operating the step-wise logistic regression model, body height and body fat percentage (%fat) are selected as most potential factors at the last six steps. The results reveal that these two parameters are significantly associated with the chance of becoming elite judokas as predicted by OR.

Table 5

Logistic Regression Analysis in prediction of influencing factors in Judo performance
Discussion

No. of Steps	Variables of Interest	Coefficient of Regression		Odd Ratio (OR)	95.0% C.I. for EXP(B)	
					Lower	Upper
Step 1(a)	Body weight	.496	.810	1.642	.029	93.451
	Body height	-.234	.367	.792	.477	1.315
	BFP	-1.602	.553	.201	.001	40.002
	FFM	-.660	.764	.517	.007	38.479
	BMI	-.219	.811	.803	.133	4.850
	WHR	-19.138	.236	.000	.000	2636
	FM	1.066	.837	2.904	.000	7514
	Constant	73.184	.197	.000		
Step 2(a)	Body weight	.786	.579	2.194	.137	35.238
	Body height	-.213	.363	.808	.510	1.280
	BFP	-1.112	.339	.329	.034	3.217

	FFM	-.907	.603	.404	.013	12.317
	BMI	-.145	.861	.865	.170	4.407
	WHR	-18.466	.239	.000	.000	21462
	Constant	65.032	.095	.000		
Step 3(a)	Body weight (BW)	.943	.350	2.569	.355	18.609
	Body height (BH)	-.178	.122	.837	.667	1.049
	BFP	-1.259	.120	.284	.058	1.391
	FFM	-1.139	.308	.320	.036	2.854
	WHR	-19.230	.213	.000	.000	60408
	Constant	61.184	.036	.000		
Step 4(a)	Body height (BH)	-.151	.163	.860	.695	1.063
	BFP	-.562	.025	.570	.348	.933
	FFM	-.125	.237	.882	.717	1.086
	WHR	-19.744	.181	.000	.000	9840.
	Constant	52.053	.040	.000		
Step 5(a)	Body height (BH)	-.210	.039	.811	.665	.989
	BFP	-.516	.022	.597	.383	.929
	WHR	-20.093	.183	.000	.000	1353
	Constant	54.548	.030	489		
Step 6(a)	Body height (BH)	-.178	.047	.837	.702	.997
	BFP	-.591	.007	.554	.361	.850
	Constant	33.433	.035	.000		

Variable (s) entered on step 1: BW, BH, BFP, FFM, BMI, WHR, FM

The results of the present study demonstrated that optimal level of body composition plays an important role towards the success of judokas. Elite judokas had significantly ($p<0.01$) lower value of % fat than the non-elite judokas. The value of % fat (6.41%) observed in the male elite judokas of the present study was lower than their North American (8.9%), Japanese (16.2%), Brazilian (11.4%), French (11.6%), Algerian Olympic team (12.3%), Canadian (9.3%) counterparts (Table 6).

Body fat percentage is a key determinant of judo performance as established in earlier studies which showed negative correlation between %fat and performancein different weight categories (Katralli et al, 2012; Franchini et al, 2007). It has been demonstrated that high level judokas have a lower body fat percent (PF %) than a judo athlete less qualified in USA ranking (Callister et al, 1991). The value of FM (3.81 kg) of elite judokas of the present study is lower as compared to Eastern Indian judokas (Dalui and Bandyopadhyay, 2018).Caucasian male judo athletes had significantly higher muscle mass or FFM and lower % fat than the non-athletes (Andreoli et al, 2000). It has been accepted that weight bearing forms of energetic exercises were associated with gaining higher muscles mass or FFM.

Table 6

High Level of Male Judo Player's Body fat percentage (% fat) with different methodology used on different National team quoted in the literatures

Team/ Nationality	Number and level of players	% fat	Authors(s)
North American Team	18 elites	8.9± 0.8	Callister et al,(1991)
Brazilian Team	22 players	11.4±8.4	Franchini et al,(2007)
French	22 elites	11.6±3.6	Prouteau et al,(2007)
Polish Team	22 elites	14.3 ±4.3	Sterkowicz et al,(2007)
Slovakian	11 elites	11.6 ± 3.9	Sterkowicz et al, (2006)
Slovenian	11 elites	13.0±3.8	Sterkowicz et al, (2006)
Japanese	University Level	16.2 ± 5.7	Iida et al,(1998)
Canadian Team	National	9.3 ±2.1	Thomas et al,(1989)
Algerian Olympic	7 Olympian	12.3 ±4.16	Almansba et al,(2010)
Eastern Indian	60 players	7.84±0.90	Dalui et al, (2018)
NE Indian (Present study,2019)	9 elites	6.41 ± 2.25	Meetei et al, (2019)

The female elite judokas of present study were found to lower value of % fat (17.08%) than their Iranian team (23.405), Algerian Olympic team (19.52%), French team (23.0%) and Polish Team (24.67%) counterparts (Table 7).

Table 7

High Level of Female Judo Player's Body fat percentage (% fat) with different methodology used on different National team quoted in the literatures

Being aware of the anthropometric and physiological characteristics of an

Team/ Nationality	Number and level of players	% fat (Mean± SD)	Authors(s)
Polish Team	13 elites	24.67 ± 1.47	Jagiello et al,(2007)
French	26 elites	23.0 ± 4.1	Prouteau et al,(2007)
Algerian Olympic team	6 Olympian	19.52±3.88	Almansba et al,(2010)
Iranian Team	8 players	23.40± 4.4	Ali et al, (2010)
NE India (Present Study)	7 elites	17.08±2.09	Meetei et al, (2019)

elite athlete will pave the way of his success (Singh et al, 2011). In the present study the body height of elite judokas both male and female was found slightly shorter than the non-elite judokas. It has been accepted thatNE elite judokas are

more expert in hand techniques than the leg techniques. Previous findings have shown that morphological and physiological characteristics of judo athletes correlate with technical factors performed during judo fight (Singh et al,2011; Drinkwater and Ross,1980; Lech et al,2007)

Conclusion

Based on the results and discussion of the study the conclusion can be drawn with the following points: It is evident that higher percent body fat may be a discriminator for success.Significantly lower waist and hip girth observed among the male elite groups might be influenced positive impact in better performance. A judo player who does not match the ideal profile can still succeed through improved or superior techniques and tactics. Medium body height is more suitable with the preferred techniques in combat events. Hand techniques were preferred by short and medium body height fighters and leg techniques by tall fighters'short stature, lower PF%, FM and waist hip ratio (WHR) were predicted as determinant factors for better performance in judo competition. Present data will also help the coaches to design better training regime to maintain the optimal level body composition components

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Cultural Alienation and Freedom in Amitav Ghosh's *The Shadow Lines*

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The novel investigates the values that arise in the context of a person's response to freedom and wonders what absolute freedom means. The work serves as an ideal starting point for an existential reading because freedom is a central concept in existential philosophy.

Abstract:

Amitav Ghosh, one of the distinguished writers in Indian English Literature, has received several national and international honours for his fiction that is intricately entwined with history. He is one of the most influential writers to come out of India in recent years, and has helped to shape the views about postcolonialism. Cosmopolitanism, humanism, colonial power, communalism and history are prominent themes in his writings. In *The Shadow Lines,* Ghosh explores that communal violence against a backdrop of identity, independence and cross-cultural connections. The other important concerns in the partition novel are the attitudes and motivations of both Indian and British characters as they manifest in the setting of various circumstances.

Key Words: History, freedom, alienation, identity and culture.

The Shadow Lines takes place against the backdrop of significant historical occurrences including the Bengali liberation struggle, Partition, the World War II and the ensuing racial riots, as well as how these events affected the lives of common people. In the novel, three generations of friendship between an English family and an upper class Bengali family are depicted. The family of the narrator lives in London, Calcutta, and Dhaka. The narrator's family consists of his grandparents, Mayadebi's elder sister, his parents, and their three sons Jatin, a U.N. economist, Tridib, and Robi. His grandmother works as a school

headmistress in Calcutta, where the narrator's family has settled down. On the other hand, Mayadebi's family travels all over the world, except Tridib.

The novel investigates the values that arise in the context of a person's response to freedom and wonders what absolute freedom means. The work serves as an ideal starting point for an existential reading because freedom is a central concept in existential philosophy. By alternating between two different civilizations over the course of four generations, it does investigate the essence of man's existence and the significance of his being. Through grandmother's character, the author depicts the sadness of a dashed hope and the delusion of political independence. At the age of thirty two, she loses her husband, and makes a conscious decision to live a life of a teacher in Calcutta. She takes the decision to have a self-sufficient existence and refuses to take any assistance out of her pride. "The price she had paid for that pride was that it had come to be transformed in her imagination into a barrage of slights and snubs; an imaginary barrier that she believed her gloating relatives had erected to compound her humiliation" (129).

The grandmother's idea of freedom is completely different from Ila's, who expresses more independent and personalized version of freedom. Ila hates Indian culture and tradition and she attempts to find herself in a different country. She wants to reside in London. "Do you now see why I've chosen to live in London? It's only because I want to be free. Free of your bloody culture and free of all of you" (89). She is very upset when Robi has stopped and warned her for dancing with an unknown entrepreneur at a discotheque. Robi has guided her to behave properly and he says to Ila "Girls don't behave like that here. There are certain things you can't do here, that's our culture" (88).

Ila is not happy and she says, "Could I ever have imagined, she said, that I, Ila Datta Chaudhuri, free woman and free spirit would ever live in that state of squalor where incidents in one's life can be foretold by a bad television serial?" (206). She has started to feel as an alien in India and Indian culture is not suitable for her. She wishes to be a westernised woman.

Ila discusses with the narrator her experiences and yearbooks from international schools, which bring the cultural interaction between colonizer and colonized to light. When the narrator subsequently tells May some of Ila's anecdotes, he understands the prejudice hiding beneath the dazzling image which was presented by Ila. However, the narrator's trip to England reveals a very positive shift in the nation's mind-set. Tha'mma, who despises anything Western, is oblivious to this progress. The grandma fears that Ila's exposure to western culture may taint her grandson.

When the narrator's grandmother visits her family house in Dhaka in 1964, the idea of 'Home' is a trouble, but there are many contradictions and challenges in this return. His grandma desires to get back her uncle from East Pakistan to her residence in Calcutta. She is a woman who strongly believes in her traditional values. She advises their relatives to follow their native culture. She feels bad for the political and cultural divisions in her nation. She criticizes Ila, the cousin of the narrator, for residing in England,

> Ila has no right to live there… It took those people a long time to build that country; hundreds of years, years and years of war and bloodshed. Everyone who lives there has earned his right to be there with blood: with their brother's blood and their father's blood and their son's blood. They know they're a nation because they've drawn their borders with blood… That's what it takes to make a country… Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or Punjabi: they become a family born of the same pool of blood. (78)

Despite the fact that they are cousins, the narrator and Ila vary from one another. For example, they disagree on what constitutes a 'home'. Ila paints some lines to form the outline of a house while the two of them play 'house' in their old Calcutta home. The narrator vehemently disagrees when she decides not to include a veranda. Their cultural differences are actually expressed in the resistance. Contrary to Ila, who does not comprehend the importance of the veranda, the narrator finds it impossible to imagine an Indian home without veranda. Ila acts in this way because the British culture is the subject of her obsession. As Mukherjee has expressed,

> Terraces and verandas, like courtyards, are essentially female spaces in our culture, and Ila's inability to comprehend their importance may at a realistic level be attributed to her upbringing in other countries while at a metaphoric level this highlights her total self-absorption, living, as we are told, in 'an airlock in a canal, shut away from the tidewaters of the past and the future by steel floodgates.' (255)

Even When Ila really admires the West's sense of nationalism and the sacrifices made by its people to achieve independence, Ila, in her opinion, loves the West for the personal freedom it grants. The grandma wants India to develop a cultural nationalism that will unite the entire country into a single, autonomous state. She encourages her pupils to prepare dishes from many Indian states so that they may understand the variety and oneness of Indian culture. Ila's cultural beliefs are not grounded in Indian culture. That's why the grandma dislikes her. As Kaul observes, "Ila is firmly outside the pale, her looks and her cloths inappropriate for her Bengali

bourgeois origin: 'her hair cut short, like the bristles on a tooth brush, wearing tight trousers like a Free school street whore' " (268).

Ila and the protectors of Indian culture, such as Robi and the narrator, have significant national and cultural differences. Though they are relatives, a clear cultural conflict has been established among them. Due to her lack of exposure and estrangement, she is ignorant of Indian culture. Multani rightly opines: "The narrator and Tridib are thus able, through their imagination to break free not only of space but also of time, free to travel through countries they have never seen and time in which they have never lived. Ila, however, is a limited person due to her lack of imagination. She is bound to the inner private space of her own world" (160).

The grandmother's sense of alienation is a result of the conditions brought about by the division of the country along cartographic lines. When she returns to Dhaka to fetch her elderly uncle, she will be seen as a foreigner because of this. When she lands in Dhaka, she interrogates herself, "Where's Dhaka? I can't see Dhaka" (193), She has an illusion of the city that has encircled their former home. Through Tridib's mocking, she brought to light the truth of her alienation and estrangement in her own country "but you are a foreigner now, you're as foreign here as May" (195). During this visit, Ghosh explores the existential conflict between belonging and non-belonging by drawing her deep affinities and attachment to the place of her birth.

In order to get rid of cultural distinctions, Amitav Ghosh makes it clear that *The Shadow Lines* promotes the concept that there should be an amalgamation of languages, cultures and nations. At the same time, Ila's vision of a cultureless society serves as a warning. The notion that India has no history depresses Ila since, to her, London is a city with a rich past. She ignores the complexity and greatness of Indian culture. Alpana Neogy says:

> Ghosh does not project a society as superior to another society. What he does highlight, however, is the problem of freedom for the modern man. Ila's fight is against the traditions and restraints of a traditional society. She feels she would gain freedom and identity if she combats such forms of power. She fails to realize that the old forms of restraint are being replaced by new form of restraint, which warps one's personality. (75)

In *The Shadow Lines*, Ghosh has portrayed the issues caused by alienation, the search for independence and identity, and the realization of one's purpose in life. His writing explores the existential significance of emotions and ideas by starting from the concrete and limited perspective of individual life. It implies that nationalism cannot be replaced by the feigned acceptance of another culture. This failure is

vividly shown by Ila, the narrator's cousin, in both her life and work. Ila, a diaspora-born child of the post-independence world is hesitant to claim India as her country of origin because she has not spent much time there and is unable to identify herself with its culture.

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Body Politics and Disabled Femininity in Shivani Gupta's Autobiography *No Looking Back*

–Dhiman Roy
–Dr Rustam Brahma

From Nandini Ghosh's (2019, 2020) numerous studies conducted among girls and women with physical disabilities in India, it becomes pretty clear that family plays a crucial role in imparting knowledge of their 'deficiency' to their disabled child.

Abstract:

In the second half of the twentieth century, people with disabilities, mostly activists of the Disability Rights Movementbegan chronicling and recording their experiences in the form of autobiographical disabilitylife narratives. Disability autobiographies or personal life narratives, which are penned down with the same vigour and vibrance as other marginalised life narratives, on the one hand expound on the numerous hardships and forms of discrimination that the disabled confront in their daily lives on the other hand criticise 'ableist culture' and 'corporeal normativity'. In the past few decades, India has also witnessed a great many disability activists come forward with their life narratives of struggle, human rights, oppression, and resistance against various social stereotypes commonly associated with disability. This paper aims to unveil the complex correlation between physical disability and the constructed notion of ideal femininity by investigating the autobiography *No Looking Back* (2014) by Shivani Gupta, a physically challenged disability activist. At first, the paper makes an effort to shed some light on the embodied or first-hand experiences of Shivani Gupta in an ableist patriarchal world in connection with body image and female sexuality. Furthermore, the paper also attempts to investigate ways through which she subverts or challenges the notion of hegemonic ideas of normative femininity and sexuality by accepting her own 'impaired' body and creating her own sense of 'normality'.

Keywords: ableist culture, Disability Rights Movement, physical disability, femininity, autobiography, resistance

Introduction

In the past few decades, the body, as the publisher of Kathy Davis's edited book *Embodied Practises: Feminist Perspectives on the Body* (1997) writes, has become a 'hot item' in both contemporary social theory and research. Ananya Ghoshal also writes that "in recent years, the human body has been fundamentally rethought in both science and philosophy" (Ghoshal, 2020, p. 159). She continues further by saying that the body is no longer a neutral phenomenon; instead, it has become a cultural expression (Ghoshal, 2020), a physical site or signifier that has been politicised and colonised through history and loaded with multifaceted meanings or signs. Encoded with varied social and cultural meanings, bodies have been interpreted since ancient times as images, signifiers, or even metaphors for a particular society, community, or group (Niranjana, 1998). Another understanding of human bodies supported from time to time, mostly by feminist philosophers, is the inclination to regard the body as socially constructed, which means bodily action is acquired or imposed rather than 'natural'. Moving one step further, Sarah Heiss (2011) asserts, paraphrasing Susan Wendell, that the body and also our knowledge about the body are socially constructed. According to this consensus, human bodies need to follow certain norms or culturally assigned features to be considered socially as well as culturally accepted. In society, being recognised and identified daily, doing specific activities, and understanding how individuals interact with their bodies and the world around them through their bodies all depend on having a body with certain desirable features. And bodies that do not adhere to the ideal body's orbital criteria are regarded as inferior to the ideal body and are subjected to others (Do and Giest, 2000, 53). Because of this, some bodies are given priority over other 'inferior' bodies.

The Female body is also constructed by our society, which imprints diverse cultural meanings, metaphors, images, and connotations on the body, thereby rendering "the female body a contested site—a battleground for competing ideologies" (Conboy et al., 1997, p. 7). These bodies are also positioned in various cultural, social, historical, and political contexts. In short, female bodies are taught, shaped, and disciplined by the dominant norms of femininity (Bordo, 1993). Therefore, in order to be considered a 'ideal' female, a female must maintain and follow the

dominant societal norms prevalent in our society. Ghosh says "Certain images of gendered or able bodies are put forward as the norm, which are internalised and reinforced by state agencies and social institutions, like education and medicine" (Ghosh, 2010, p. 58). She continues further, saying that these images or feminine bodily norms standardise and legitimise "certain bodily forms and shapes as more desirable in different sociocultural contexts" (p.58). As the bodies of women or girls with disabilities are not able to subscribe to these certified mandatory norms, they are viewed as deviants, unattractive, and lacking feminine qualities.

Shivani Gupta is a physically challenged disability activist and 'access' consultant from Delhi, India. Her autobiographical narrative *No Looking Back,* published in 2014, recounts Gupta's experiences as a disabled girl or woman due to an unfortunate fatal car accident in her early twenties in a hostile ableist/patriarchal society in India that in most cases rejects women like her. Her story also conveys the conflicting subjective sensations and ongoing insecurities about her 'disabled' body and its demands and limitations. This paper aims to unveil and amplify the complex correlation between physical disability and the constructed notion of ideal femininity by closely investigating the autobiography. Furthermore, the paper also makes an effort to shed some light on the embodied experiences of Shivani Gupta in an ableist patriarchal world. In the end, the paper will highlight her defiance of hegemonic notions of ideal femininity and sexuality and dispel prevalent misconceptions about women with disabilities.

Experiences of Impaired Female Bodies in the Public Domain

In Indian culture, the honour of a family is delicately woven around the status of its women. Within this socio-cultural scenario, the disabled woman of the family, in contrast, according to the able-bodied family members, is nothing but an unwitting harbinger of dishonour, a source of disgrace and humiliation that casts a shadow upon the family's name. In most cases, to keep the honour of the family intact, women with disabilities are frequently kept hidden at home by family members and denied the basic human rights of movement and education. (Addlakha, 2007). Hence, it can be argued that marginalisation, silent oppression and tactic discrimination of women with disabilities begin from their home only. Moreover, when they get opportunities to go outside of their home, identities of disabled women are further "strengthened, ratified, questioned, debated, and modified" by the dominant gender/ability ideologies (Ghosh, 2019, p. 69).

Shivani Gupta's experiences can be located and contextualised within these parameters. Whenever she went out in public spaces, she would overhear onlookers expressing their sympathy for her and making remarks about her disability. Every time Shivani walked out in public, she felt like being a disabled woman was the worst thing that could possibly happen. Observing remarks like "such a young and pretty girl in a wheelchair—who will marry her now?" (Gupta, 2014, p. 76) in a disparaging manner from uninvited, enquiring strangers in public spaces was common. She constantly had negative interactions with the public, which made her feel terrible, unworthy, and sceptical of her own ability. While discussing women with locomotor disabilities in one of her writings, Nandini Ghosh also states that going out in public is perceived as a violation of norms of "acceptability that are both gendered and ability-centred" (Ghosh, 2018, p. 114). Shivani remembers many such experiences in her autobiography. One such incident occurred when she went to visit a temple in Haridwar. While she was waiting outside the temple, a middle-aged woman gave her a coin, probably thinking of her as a beggar. This particular incident can be analysed using Goffman's stigma theory. According to Goffman when a stranger comes into contact with a person who has a physical impairment, the stranger swiftly generates several presumptions about that person (Taleporos& McCabe, 2009). In other words, as physical impairment is likely to be the most apparent visible feature, that is why the impairment of any person in question triggers the stranger to form a 'stigma' about that impaired body which ultimately results in developing various probable attributions about that person. These attributions may include that the person with the physical disability is unattractive, impotent, asexual, needy, dependent, or has a limited intellect (Taleporos& McCabe, 2009). Probably that was the reason that the lady, after noticing Shivani in a wheelchair, which for the lady was an obvious external sign of her disability, forces her to imagine Shivani as a person in utmost need, as our culture largely associates disability with begging or charity. Another incident that used to happen regularly whenever she went out was the suggestion of a 'miracle cure' available in distant villages from the random public she used to confront while traveling. For those people, impairment is an individual tragedy that must be cured or treated. This reminds us of another dominant model of disability prevalent in our society, and that is the medical model that entangles disability as a personal problem or tragedy that needs to be eradicated. In the public sphere, as research unveils, women with disabilities find themselves further secluded and subjected to discrimination.The prevalent conception of 'ideal body' strengthens

their visible differences and compel them to compare themselves to perfect women. Comparing their disabled selves to 'ideal' women or girl brings them anxiety, instability, and insecurity which Gupta through her own story brilliantly explains.

The Question of Love and Marriage

While the primary focus of the mainstream women's movement in India or elsewhere in the world is to challenge and, in a way, liberate non-disabled women from the societal expectations and pressure on women to marry and become mothers, surprisingly, the scenario for women with disabilities is completely different, as the same society and its oppressive norms deny them the right to get married or become mothers. The sole reason behind this discriminatory practise is the inability of women with disabilities to live up to society's expectations of an 'ideal girl' or 'woman'. Nandini Ghosh brilliantly explains the concept of 'ideal girl' in Indian context through her idea of 'bhalo meye'.For her, a '*bhalo meye'* is "a good woman, which, in common parlance, means a morally upright woman with all the positive feminine attributes, the primary one who is the pivot of an ideal family "(Ghosh, 2020, p. 205). In other words, a 'bhalo meye' represents a morally upright lady who is endowed with a variety of admirable feminine qualities.Girls or women need to possess a socially constructed ideal feminine body to get the tag of 'bhalo meye' or 'ideal girl' and also to feel sexually desiring and desirable. Thus, it can be argued that sociocultural conceptions and norms of the 'ideal girl' consider disabled women as unfit, undesirable, and unacceptable for marriage. Shivani, after her accident, also internalised the notion imposed by ableist society that marriage and love are things that do not exist for wheelchair-bound women like her.

From Nandini Ghosh's (2019, 2020) numerous studies conducted among girls and women with physical disabilities in India, it becomes pretty clear that family plays a crucial role in imparting knowledge of their 'deficiency' to their disabled child. However, her multiple ingenious empirical studies also advocate to some extent that family members do not always proclaim the message directly to their children; sometimes it is their silences that convey this message of their inability to get married or get love. Fortunately, Shivani did not have to deal much with such subtle messages, at least from her family members, probably because she was brought up in a middle-class, educated family. However, there were some incidents that Shivani revealed to us when she felt bad for being disabled and female at the same time.This is best exemplified in her family's indifferent attitude regarding her

marriage to an able-bodied boyfriend, Vikas. When she told her family that Vikas'sparents had finally approved of their marriage, she was quite saddened to discover that there was no sign of excitement on their faces. She says, "They were all aware of my close friendship with Vikas but, like me, had never anticipated our marriage" (Gupta, 2014, p. 89). This demonstrates that families, community members, and even women with disabilities themselves acknowledge and internalise that their impairments exclude them from ever being able to get married.

Disability, Sexuality, and Female Bodies

Critical scholarship has hitherto been nearly non-existent in the contentious subject of disability in relation to gender and sexuality. However, in the last few decades, a growing body of research has been undertaken by disability scholars from almost every part of the world addressing this neglected yet crucial subject of disability in connection with sexuality. People with disabilities are often generalized as asexual beings (Chakravarti, 2015; Vaidya, 2015). Misleading the situation more, women with disabilities are even regarded as hypersexual by non-disabled peers (Vaidya, 2015). In the Indian context, where the non-disabled women themselves find little opportunity for sexual exploration due to the association of sexuality with marriage, the sexuality of disabled women is more routinely hidden and ignored. Research reveals how normative cultures teach them, directly or tacitly, to feel ashamed of their bodies. Anita Ghai, one of the most prominent Indian feminist disability thinkers, provides evidence of sexuality-based 'discrimination' against girls with disabilities in North Indian Punjabi Culture. She observes that in the aforementioned socio-cultural context, non-disabled girls are not allowed to sleep in the same room with their male cousins; however, there is no such restriction for girls with disabilities (Ghai, 2002).

According to Susan Wendell, a phenomenal feminist disability theorist, in a culture where normal bodies are given values and priorities, a disabled body symbolises nothing but 'failure' and reflects a body appearance that "able-bodied persons try to avoid, forget, and ignore" (1997, p. 260–278).Shivani Gupta's autobiographical narrative resembles to such similar experiences, when she became paralyzed due to a road accident in her early twenties. She had a strong relationship with her earlier partner before the accident, however, the accident changed everything. It appears that for her boyfriend after the accident Shivani's body became worthless and thus socially rejected and that might be the reason that he tried to "avoid, forget and ignore" her.

In her empirical research conducted among women with disabilities in West Bengal, Nandini Ghosh finds that "although in adolescence, with sisters and friends, they discuss boys and what they found attractive in girls, they are also scared to reveal their closest feelings regarding men, for they fear rejection as women by both men and women" (2019, p. 63). Even if they openly express their sexual needs and desires, they run the risk of making others uncomfortable, coming across as inappropriate and wrong, and opening themselves up to judgment and punishment. (Zheng & He, 2014). Irving Zola defines these experiences of denial as 'structured silence of personal bodily experiences' (Meekosha, 1998). While having a relationship with Vikash, she also did not dare say anything about their relationship to anyone, thinking that the revelation might cause innumerable unwanted questions among her peers and relatives.

"It wasn't easy for me to maintain this two-faced approach towards our relationship. As any girl would, I too wanted to scream to the world and tell everybody how attractive I was to someone. (Gupta, 2014, p. 107).

Writing Body, Writing Resistance: *No Looking Back* as a Counter-Discursive Narrative

The responsibility of depicting disability within the realms of literature and culture has traditionally been entrusted to people without disability. In literature, as scholars working on the field of Disability Studies both from global south and global north claim, disability along with illness have been serving since ancient times as dominant metaphors (Ghai, 2018). Alice Hall, in her poignant observations, highlights how these literary portrayals often cast disability "as either a source of pity or fear" (Hall, 2015, p. 37). However, a surprising shift occurred in the course of history with the emergence of disability life writings, which brought forth a fresh perspective on disability experiences, primarily spearheaded by disabled people themselves, who were also active participants in the politically motivated disability rights movement of the late 20th century, which itself was greatly influenced by the civil rights movement and the feminist movement. Life writings that were written and published during and after this historical period, mostly by many prominent disability activists, not only treated disability as a complex and diverse phenomenon but also as 'a self-reflexive tool' that could challenge the normative fixed centre or the norms of ableism. Disability autobiographies move away from the conventional representation or understanding of disability and try to address the phenomenon as authentically as

they can. In Thomas Couser's words, "autobiography warrants study not just as all too rare first-person testimony about disabling conditions but also as a potentially powerful counter-discourse to the prevailing discourse of disability" (Couser, 2002, p. 109).

Shivani Gupta's self-narrative *No Looking Back*, similarly, not only discloses the myriad faces of marginalisation, and discrimination she conceived from the ableist/patriarchal society where she lives, but it also showcases her resistance to the dominant ableist constructions of femininity, body image, beauty standards and the stereotypes associated with women with disabilities in her own ways. Shivani Gupta's journey demonstrates a painful metamorphosis in which, as was previously discussed in this paper, the weight of society's perceptions initially permeated her self-perception. But over time she manages to overcome all the challenges and gains confidence, devoting her energies as a counsellor and an expert to the cause of making her society more inclusive and accessible for those with disabilities. Shivani's relentless efforts allow her to overcome the many stigmas and preconceptions that seek to limit her while also paving the way for independence and self-assurance. She dispels the myths that support the ideas of dependency, worthlessness, invalidity, and childishness by tearing down the constraints placed on her. Furthermore, her marriage with Vikas, which is evidence of their intense love and dedication, serves as a potent refutation of the stereotype that portrays disabled women as unlovable life partners. She breaks social norms in this union, rewriting the story to prove that love knows no bounds and that disabled women are completely capable of giving and receiving love in its purest form.Furthermore, as it has been discussed previously, in the Indian context, female sexuality is indissolubly linked with the institution of marriage, considering that it can be said that her marriage to an able-bodied male also deconstructs the prevalent myth regarding female sexuality among women with disabilities.

Conclusion

In conclusion, within the framework of societal standards and gender dynamics, this study revealed the frequently underappreciated difficulties experienced by women with impairments. The complex interplay between gender, body image, and sexuality is studied through the prism of Shivani Gupta's narrative, shedding light on the significant psychological and physical challenges faced by disabled women in a patriarchal society. This study shows the negative consequences of society's expectations and reveals the transforming process of self-acceptance and

empowerment. Gupta's tale is a potent representation of both resilience and resistance because it shows how she overcomes social pressures and accepts her physical limits to reclaim her independence and earn the respect and affection she is due. This research serves as a catalyst for change by dispelling widespread myths and prejudices, forcing us to review and confront stigmatising beliefs about women with disabilities. The study highlights the significance of highlighting the perspectives and experiences of disabled women and elevating their narratives from the margins of marginalisation through Gupta's journey. In the end, this study calls for a paradigm shift in how we think about femininity, body image, and sexuality, calling for a society that is more accepting and caring. Her life story can also be interpreted as a testament that calls for a world that respects all people, with or without 'differences'.

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Determinism Vs The American Dream in John Steinbeck's Masterpiece the Grapes of Wrath

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During the Age of Success in the 1920s, many businesses grew and ordinary people realized their American dream by reaching upward mobility and living lavish lifestyle through grit and hardwork.

Abstract:

America has drawn millions of people from all walks of life to be a part of the uniqueness that offers wealth and affluence to everyone who strives to live the American dream through hardwork, regardless of their geographical, social, or economical contexts. Due to the technological revolution that led to unprecedented improvement in the American economy, the structure of society and culture reshaped in order to cope with the booming era that reached its zenith of affluence, the changes that brought about America during the early decades of the twentieth century inspired yet further influx of emigrants, and thus the structure of society and culture reshaped in order to copewith the booming era that reached its zenith of affluence, called as the Age of Prosperity. Through *The Grapes of Wrath*, Steinbeck attempted to portray an accurate picture of the massive changes that occurred in American society and by throwing light on the vicious circumstances that the refugees had encountered during their journey invain hopes of work opportunities. Their oreal became worse when they arrived in California, where their dreams were shattered by directed animosity atemigrants. Californians were afraid of losing their employment. Greedy business exploited emigrants and forced them into accepting in human working conditions which they did to feed their families.

Introduction:

The industrial development of the first decades of the 20 th century improved the United States' economy

exponentially and its prevailing influence brought massive changes to the American society and culture, by offering job opportunities to everyone who sought to succeed in upward mobility through diligence regardless their economic or social background, making the us one amongst unique melting pot that pulls more emigrants to measure the aspiration. However, the age of prosperity and affluent lifestyle dropped at an end, as a results of the exchange Crash in 1929, that paved the thanks to almost a decade of economic crisis, where legion Americans become unemployed and left to struggle with the harshness of economic recession that provoked severe competition for gaining wealth at the expanse of the unfortunate, leading to the deterioration of the dream that becomes a myth, which is unattainable by everyone. The notion of determinism states that everyone's fate is under the mercy of their social and economic background which are eventually determined by their biological genes and influenced by their circumstances and environment, whereas within the other hand, the dream relies upon the perfect of egalitarianism and therefore the promise of opportunities that are available to everyone whoever endeavors to figure hard and achieve upward mobility and prosperity irrespective of their social or economic background.

From the inception of America, the dream has been a perfect of prosperity and affluence that incentivized countless several emigrants through the promise of freedom and better life for everybody who endeavor to realize their version of the aspiration through thrift and labor to higher their economic circumstances through exertions and commitment and consequently they may reach upward mobility.

The attachment imposed on share croppers' homes and lands by the bank forced Joad's and many other tenant families to challenge with determined challenges in pursuing their dream by wandering toward California. Despite the harshness of the journey, they endeavored vigorously with inspiration to reach their dream land of abundant opportunities where they could improve their lives and afford to own a fertile land to cultivate and a house to shelter them, through hardwork in the ranches that the handbills were advertising,"I seen the handbills fellas pass out [...] That'd be nice work" (Steinbeck 90)

During the Age of Success in the 1920s, many businesses grew and ordinary people realized their American dream by reaching upward mobility and living lavish lifestyle through grit and hardwork. However, the Stock Market Crash of 1929 along with the devastating effects of the Dust Bowl during the1930s brought the Age of prosperity to an end.Therefore, the pressure to restore and regain material wealth raised harsh competition among the classes of the American society. As a result, the working class were exploited for the benefit of few wealthy people who own lands and businesses, which led to the corruption of the American Dream that

becomes a myth that is far-fetched by the poor social classes, due to unevenly distributed wealth and the corruption of the poor migrants who wereleft to suffer terrible ordeals.

The ruggedness of their unfortunate fate is demonstrated by packing them in Hoovervilles and only when picking fruits season approaches and labor force is needed, free-lancers pay them a visit to offer them work without presenting accurate conditions of the work since they are supported by corrupted authorities and protected against anyone who endeavor to make anxiety among the poor migrant by challenging their rights up on which they could start their business" You're a contractor, an' you got license. Younus' show your license, an' then you give us an order to go to work,an 'where, an' when, an' how much we'll get, an' you sign that, an' we'll all go." (Steinbeck 262)

Moreover, the American dream declined by manipulating the rights of the poor migrants despite their purpose of reaching upward flexibility and improve their situation through hard work.The American Dream therefore become achievable only for business owners who exploited thewealth and contrived to protect their possessions by any means, even at the expanse of the poor migrant families who were left to starve and to struggle with their unfortunate fate. "Sure, nice to look at, but you can't have none of it. They grove of yella oranges—an' a guy with a gun that got the right to kill you if you touch one. They's a fella, newspaper fella near the coast, got a million acres'' (Steinbeck 206)

The result's the numerous starved migrants who were attracted by cheating advertisements that required to bringing as many hungry migrants as possible who streamed in on the highways and their hunger was in their eyes, and their need was in their eyes. "They had no argument, no system, nothing but their numbers and their needs [...] I'll work for twenty-five. (Steinbeck 283)

Thus, the increased demand for the roles available, made wages become lower, which allowed great owners to come up with even more profits."The great owners were glad and they sent out more handbills to bring more people in."(Steinbeck 283)

In addition, the lust and greed of great owners invented even more callous methods so as to get larger profits by purchasing canneries,

cannery owner he paid himself a low-price for the fruit and kept the price of canned goods up and took his profit. And the little farmers who owned no canneries lost their farms,and they were taken by the great owners, the banks, and the companies who also owned the canneries (Steinbeck 284).

As a result, the unfortunate was left to struggle thanks to their deprived background, additionally to the determined circumstances imposed upon them, and

therefore the exploitation of the business owners who callously realized their version of the dream at the expense of the deprived folks that realized that the dream may be a myth that's far-fetched and unachievable for everybody.

The American Dream:

The American Dream has been initiated from the inception of America, by the time when the primary emigrants who settled during this land of abundant opportunities, who sought to plant the seeds of their dreams in its fertile soil, which therefore, through diligence and commitment, they may harvest its bountiful riches whether material, spiritual or political.

Furthermore, the vision of the American Dream is that the dream within which all Americans will have the chance through toil to make a snug middle class life, which successively, by the support of income growth and economic security of the middle-class families, the dream won't only push the wheels of economy and prosperity forward but also ensure political stability.

Moreover, President Chief Executive was the primary American leader who fully grasped the notion of the dream, because he believed within the declaration of independence. bourgeoisie people would eventually reach upward mobility by seizing the opportunities that are available to everyone willing to figure hard to attain their dream and achieve their own version of success.

These defining features made America offer economic advancement opportunities to everyone round the globe and to realize success and make their dream a reality through diligence and commitment irrespective of their social background or status. As the American writer ThomasWolfe mentions "to every man, regardless of his birth, his shining, golden opportunity, the right to live, to work, to be himself, and to become whatever thing his manhood and his vision can combine to makehim."

Thus, according to Lincoln, the government has an active role in enhancing and sustaining Americans' economic freedom by protecting liberty and life in an individual's search for happiness and to clear their path for economic prosperity and in order to push ordinary Americans forward. In his Gettysburg speech, he stressed that government should be 'of the people,' 'by the people,' and 'for the people.' As a result, government was perceived as a potentially positive force in the American dream.

In his visit to America in 1830s Alexis de Tocqueville was astonished by the exceptional economic equality among the Americans, due to the absence of the very rich people as well as the absence of the sharp divisions between wealth and

poverty, because individuals had opportunities to better their economic circumstances, believing that through hard work they could have an upwardly mobile life style. As a result, Tocqueville believed that the combination of relative economic equality and high social mobility provided by the American dream are essential keys that prospered the American economy and fortified its system.

Furthermore, the American dream made promise to provide a fertile land for everyone who is willing to plant the seeds of their dreams through hard work in order to achieve their own version of success. Therefore, through out the history of America, the idea of the American dream as Jennifer Hochs child pointed out has fascinated:

> [M]millions of immigrants and internal migrants have moved to America, and around within it, to fulfil their version of the American dream (15).

According to Jennifer Hochs child, the American dream consists of tenets of achieving success which can be measured in three ways, the first tenet is the absolute success which implies the achievement of the American dream by reaching some threshold of well-being and overcoming the adversities of one's own background and social status, by seizing the opportunities available that paved the way to the attainment of upward mobility. As Bruce Springs teenputs it:

> everybody was going to have an opportunity and the chance to live a life with some decency and some dignity and a chance for some self-respect (qtd. in Hochschild16).

Another tenet is the relative success, because the achievement of the American dream means becoming better off than some comparison point which is anything or anyone that one measures one self against. As a result, relative success implies no threshold of well-being, because everyone has his own definition of success and they are in constant state of challenging their competitors to reach a new level of accomplishment.

Furthermore, success can be competitive, the success of some people in achieving victory over someone else implies the failure of others, thus the competition arises due to the scarcity of resources that made few spectacular winners who made their dream into reality at the expanse of many dissimilar losers who failed to work hard for the sake of achieving their dreams.

As the president Bill Clinton addressed in his speech to Democratic Leadership Council in1993 that "The American dream that we were all raised on is a simple but powerful one, if you work hard and play by the rules you should be given a chance to go as far as your God-given ability will take you."(qtd. in Hochschild 18)

Conclusion:

Even though, the ideal of the American dream made the United States one of the strongest and prosperous nations in the world in the nineteenth century, by offering the chance of economic opportunity and upward mobility to everyone who has the will to work hard, and the commitment to make his own dream into reality, by the turn of twentieth century the American dream lost its influence in the swamp of lust and greed for quick profit that poisoned the American economy which led to a severe economic recession known as the Great Depression. Moreover, those tenets of success help us identify the elements and characteristics in pursuing the American dream, which could be achieved by everyone who has the will and commitment to overcome the obstacles and work hard to reach their goals regardless of their a scriptive traits, family background, or personal history, however the pursue of the American dream consists only of reasonable anticipation without any promise of success, because pursuing the dream requires seizing opportunities and making actions in order to achieve the desired goal.

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Gendered Social Reality in Rama Mehta's *Inside the Haveli*

– Dr. Vikas Lathar

The novel touches the issue of problems of widowhood in India. Historically in Indian culture the status of window is not respected one. The traditional like Sati were prevalent in India in which wife had to burn herself in the fire with her dead husband.

Abstract:

Inside the Haveli (1977) is a well-known novel written by Rama Mehta. She is the winner of prestigious SahityaAkademi award. Situated the traditional *haveli* of historical city Udaipur, the novel examines the relationship between modernity and traditions through the character of Geeta. The present paper seeks to explore how gendered social reality has been presented in the novel.The gender issues present in the novel have been discussed. Through the growth of the female protagonist's character, the complex nature of gendered social reality has been studies. The paper tries to establish the notion that there is some continuity between modernity and tradition and monolithic model of feminism is possible in the diverse cultural world. It depicts an independent young woman's struggle to hold on to her identity in a traditional world.

Key Words: Feminism, Gender, Identity, Modernity, Tradition.

The novel *Inside the Haveli*is a famous work by Rama Mehta which depicts the struggle of young woman's search for identity in the gendered traditional space.It is setin thelake city *Udaipur* which was once the capital of *Mewar* state. Through the setting of the novel, the write successfully evokes the mixture of historical, traditional and modern sensibilities. The spatial element of Udaipur reflects the complex relationship between past and present. The complexity arises as present time is positioned not only opposite to past but there is sense of continuity also. The

Udaipur city having both the elements of tradition and modernity suits the thematic patriarchal atmosphere of the novel. Patriarchy is a "system of social structures and practices in which men dominate, oppress and exploit women" (Walby 140).The writer presents the notion of gender as situated in the context of interplay between modern and traditional elements. This interplay creates sense of confusion, frustration, amazement and empowerment. The following lines represent interplay of tradition and modernity:

> The people in the new town explore the old city, again and again. They cannot understand why the people don't move out of the congestion, the smells, the little gullies, and come and join them where the air is clean, where there is land to build on. More than anything they are puzzled by the well- enclosed *havelis,* some in marble, others in stone; they wonder how much gold lies buried in the vaults. There is no way they can look into the courtyards; the windows are so high that no one can look through them. The town people leave the old city, without having fathomed what goes on inside men's and women's apartments of the *haveli*. (Mehta 5)

In India marriage is considered not only union of two individuals but union of two families also. Being brought up in Mumbai, the metropolitan city of India, the socialisation of Geetais different from the girls who had spent their childhood in the smaller towns and villages. The influence of westernisation and modernisation was more powerful in big cities like Mumbai during the colonial rule.In her presencein Mumbai during her childhood, she enjoys liberal and free environment where she could develop her personality and identity in better way. Unlike million of Indian girls, she gets opportunity to receive higher education. Her identity has elements of knowledge, empowerment and modern sensibilities. The education and wealth of Ajay make him favourable choice of her parents for marriage with their daughter even after knowing that he belongs to an old aristocratic *Udaipur* based family where women face restricted and rigid environment. It is hoped by her parents that Ajay's liberal educated mind would help Geeta to adjust in the old traditional atmosphere in her in- laws' house. The apprehensions and doubts of the parents are reflected in the following lines:

> The women of the upper class in Udaipur, among them his mother, remained in purdah.Geeta had been differently brought up. She had gone to college and studied with boys. How would such a girl learn to live in the constricted atmosphere of a world of women, to give her elders the traditional deference? But, they reassured themselves, since Ajay was of the new generation, he couldn't possibly believe in the old customs.(Mehta 16)

When Geeta's modern sensibilities enters into orthodox and traditional patriarchal spaceafter marriage, she feels bewildered and frightened as she is crowded by the covered faced women on the Udaipur railway platform. Ironically she feels suffocated as bride in her own welcome ceremony.She is supposed to behave like a devoted daughter-in- law. She is showered with many pleasant and unpleasant remarks. She receives the remark of being dark complexioned, educated and outsider and is unable to touch the feet properly. She is blessed to have eight sons.Being unexposed to such environment, she feels amazed and terrified. Being daughter-in- law of reputed aristocratic family, she has an access to luxury life. Her life is full of luxury, wealth and servants around her. But still she feels lonely and uncomfortable as gender binary is strongly built in the patriarchal *haveli*. In it there are different compartments for men and women. It represents the patriarchal structure of the society in which there is existence of gender roles, stereotypes and prejudices.According to Schaefer, "women have anchored in the family as wives, mothers and household managers; men become anchored in the occupational world outside the home" (280).The decision making power lies with men. Women are supposed to being restricted to house hold activities and child rearing responsibilities whereas men are entrusted with responsibilities outsides the sphere of household.

Even after two years her father-in-law and his father were strangers to her. She had never spoken a word to them. The men, including her husband, seemed to disappear as soon as it was daylight. The whole day they were away in their offices or busy in their section of the house. They came into the interior courtyards only at meal times. Though to her they were only names, their presence was felt everywhere in the *haveli*. Nothing was done without consulting them. It was around their desire that the whole routine of the house revolved. (Mehta19)

The novel underlines the idea that the process of gender construction is not simple and homogeneous. The factor of class intersects with the gender in complex ways. Women belonging to different classes of society face many different life situations and challenges. The women belonging to the lower classes are marginalised in multiple ways. The novel effectively presents the contrasting childhood situations of Vijay and Sita- the girls belonging to upper and lower class respectively. Vijay daughter of Gita wants Sitato accompany her to school. Even Geeta also wants that Sita should go to school for education. But this idea is not supported by the maids of the family. Pari, the maid,puts forward the reasons for not sending Sita to school:

> Binniji, don't be upset; there are other ways of helping Sita. You can give
> her a big dowry and so help her to get a good husband…a girl who has
> to live in the village must be sturdy. She cannot be pampered. Her limbs

must be strong to pull water from the well, to plough the fields, collect the cow dung. As it is, Sita is lazy. You send her to school and she will begin to think she is a little lady. (Mehta 98-99)

This remark needs deep thought process and discussion. After being born in poor family, girls are often devoid of basic life facilities like education and health. Education is considered as obstacle in settling in married life.

The novel touches the issue of problems of widowhood in India. Historically in Indian culture the status of window is not respected one. The traditional like Sati were prevalent in India in which wife had to burn herself in the fire with her dead husband. Widow Remarriage was not allowed for long period in history. Although status of widows has improved a lot in last decades due to legal and social reforms, some religious traditions still consider widowhood inauspicious on many occasions. The stigma of being widow curtails much freedom for women resulting in more suffocation in the patriarchal social structure. Socially she is not allowed to fulfil her physical and psychological desires. A widow has to face marginalisation on deeper level. The problem gets more acute when a lady unfortunately becomes widow in the young age. In the novel Manji becomes widow at a very young age. She is forbidden to lead normal life like her other women. Ironically she accepts and justifies her marginalisation on the basis of her so called past sins.Religious ideology considers her widowhood as result of her past sins. In this way the institution of religion normalises and justifies her suffering and marginalisation by putting responsibility on her. Manji reflects her pain of widowhood in young age in the following words: As a young girl I could not understand why I was forbidden to wear jewellery and coloured like the other women. A widow's presence on religious occasions was considered inauspicious. That hurt me most; I loved the gaiety that goes with our festivals. But later on I understood. No one was to blame for that, it was the custom in Udaipur. It was my fate to be widow in this life. I had to learn to accept that. All of us have to pay for our past actions. Who knows what sins I must have committed to have lost my husband? (Mehta 116-17)

In the patriarchal social system man is also not absolutely privileged. In the process of gender construction, he is also moulded to learn the socially accepted gendered norms and behaviours. In some ways, he has also to make compromise on his nature and desires in some situations. In the words of Gayle Rubin there is "socially imposed division of the sexes" (179).For example, he is not expected to have emotional and soft hearted nature socially. In the novel Geeta's husband is a university science professor. Being highly educated, he is also liberal minded who understand the gendered social reality. He can empathise with the life of her wife in the Haveli. He loves and supports her also. But he does not dare to challenge the

patriarchal tradition of *haveli* openly. He believes that with the passage of time the culture and traditions of the *haveli* will also undergo changes. Even Geeta's father-in- law, the patriarch, also provide support to her progressive ideas. But it seems that he is also socially conditioned to maintain the prevailing traditions. It can be said that the support of male members of the *haveli* also contribute in Geeta's adjustment in her married life to some extent. The hope and desire for social change without being rebel is reflected in the words of Ajay spoken to his wife:

> What you did was right; in your place I don't think I would have had the courage to take such a bold step,but don't worry. I am now back and will support you in every way possible. These old maids are little tyrants; don't be frightened by them, they don't realise that my mother's generation will die and with it traditional way of life and purdah too. It is time you taught them something new. (Mehta 137)

Geeta represents liberal and western educated mind which focus more on the elements of rationality and modernity for understanding the social reality and truth. Sometimes this approach fails to capture the complex nature of social reality in comprehensive terms. The condition of poverty is complex in nature. There are many perspectives to understand the notion of poverty. The capitalist perspective regards the poverty the result of lack of merit and talent to progress. Often the sensibilities of the poor are not properly understood by the rich. When Geeta starts interacting with the poor through her teaching classes, her mind starts experiences broadness towards the issues related to poverty:

> As the children and women learned to read and write Geeta got a deeper understanding of poverty. She at last understood that they too had need of fun and they too enjoyed gaiety. Before their expenditure on propitiating the gods or on marriage seemed to her irrational but now she saw that it brought joy into their lives. Geeta now looked forward to each morning. It was not just that the classes filled the empty hours but they also offered her a challenge.(Mehta 161)

The dynamics of relationship between Geeta and other women in the *haveli* is important to be noted. The other women in the *haveli* have internalised the patriarchal norms. They have accepted the patriarchal social traditions as normal way of life. They don't feel to the challenge the existing norms. They try to maintain and perpetuate the traditions. The interaction between Geeta and them brings some psychological changes in the both parties. She tries to impact their lives through her liberal ideas and education. In return, she experiences the value of love, care, sisterhood and family bonding through them. It changes her attitude and mindset towards her life.In Indian culture, " Both men and women therefore have complex

identities in terms of these human relationships besides the identity they may have or claim in terms of their profession of personal achievement"(Kapoor 35-36). She does not feel trapped and helpless in the *haveli* anymore:

> But Geetano longer felt trapped in the haveli. She found that she too has changed. She had seen the value of kinship and wanted to preserve the ancestral dignity of the haveli. She still did not like the rigidity with which the women held on to the old customs. But what irked her most was the ill-defined nature of her role in the family. She couldn't become one with the haveli women nor did she want to. The tension between her and them, though muted, remained. But it no longer preoccupied her thoughts nor did it trouble her. Her in-laws had given her enough freedom within the haveli to keep her occupied in the manner that satisfied her. (Mehta 178)

Thus, it can be concluded that the novel seeks to re-examine the relationship between modernity and tradition. It underlines the idea that the notion of modernity cannot be put in opposition to the tradition. The concepts of modernity and tradition are not binary in nature. In reality there is sense of continuity in them. It also challenges the Eurocentric version of feminism. It seems to suggest the idea that the monolithic model of feminism cannot capture the complex gender realities across the globe in comprehensive manner.The famous writer Sunny Singh comments "What we really need is a home grown version of feminism…it must take into account our conditions, ideas and historical developments" (134).The novel seems to advocate the importance of functional nature of age old traditions with the willingness and desirable change with time.

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Absurd - The Mystical Realm: A Reading of Albert Camus *The Myth of Sisyphus* and Mitch Albom's *The Time Keeper*

–Dr F. Shophet Peter Benedsingh

Dor carries the burden of the eternal punishment like Sisyphus. Sisyphus rolls the rock up the mountain as his eternal punishment, but here in The Time Keeper Dor is pressurized by the endless pestering voices of people asking for Time.

Abstract:

Albert Camus has developed his Absurdism from the philosophical question whether life is worth living (3). The immediate answer that he delivered is the philosophy of suicide, thus deciding that the environment that has been provided to man, with all its means, is absurd. There lies no meaning in life when all the norms of life are taken into account and this is the reason why such an immediate agitated answer called suicide springs up. The pressurizing factor that stands tall to make this decision is the absurd world to which man is fastened. The absurd forces man to take the serious action of dying voluntarily. Life becomes meaningless due to its futility. But Albert Camus rejects this answer in "Myth of Sisyphus" and goes on to prorogate his perception of life called as "Life in the Absurd".

Albert Camus says that the"absurd is the confrontation of the irrational and the wild longing for clarity whose call echoes in the human heart. The absurd depends as much on man as on the world. For the moment it is allthat links them together" (Camus21). The options that are provided to man stand in conflict with his desires which eventually excel over his provisions. Man is not in a state to overcome his absurdity and therefore he chooses the trails of suicide. This human condition in the world is the propeller for the absurd vibes to rise, as absurd lies not in man and not in the world but in the confrontation between man and his environment. There exists a cleavage between man and his world. The duel between man and his

cosmos creates absurd. Absurd is the "divorce between the mind that desires and the world that disappoints" (Camus 50). This confrontation between man and his world which create absurd is termed by the researcher as the 'absurd ambience. The absurd ambience is created by the irrationality of the universe, and therefore the conditions that surround a character must not release any meaning to life. This absurd ambience is the raw material that creates the new world. The presence of the absurd ambience is the necessary foundation that is needed to build life on it.

The raw material, the absurd ambience, the confrontation between man and the universe, is evident even in the first page of the novel *The Time Keeper* of Mitch Albom. Dor, the protagonist, in the beginning, is found floundering in the absurdist vision of life. The initial observation in the novel attests to this fact, as the novelist puts it:

> A man sits alone in a cave. His hair is long. His beard reaches his knees. He holds his chin in the cup of his hands. He closes his eyes.
> He is listening to something. Voices. Endless Voices. They rise from a pool in the corner of the cave. They are the voices of people on Earth. They want one thing only.
> Time. (Albom3)

Dor carries the burden of the eternal punishment like Sisyphus. Sisyphus rolls the rock up the mountain as his eternal punishment, but here in *The Time Keeper* Dor is pressurized by the endless pestering voices of people asking for Time. He hears the voices which make a pounding in his skull. Quite pathetically, "he could not escape the voices from the glowing pool – asking, always asking, for days, nights, suns, moons, and eventually hours, months, and years. If he put his hands over his ears, he heard them just as loudly" (Albom57). Just like the absurd hero Sisyphus who has accepted his norm of life, Dor too begins to accept his punishment as the order of the day. As quoted in the novel:

> Dor begin to serve his sentence to hear every plea from every soul who desired more of the thing he had first identified, the thing that moved man further from the simple light of existence and deeper in to the darkness of his own obsessions. Time. (Albom57)

Dor is sentenced because he has tried to find answers out of his provisions. Dor's opposition to his world by his quest for the meaning in life has landed him in this punishment. Just because he has taken an effort to get answers from the absurd world, he has gained this punishment of listening to endless voices crying for 'Time'

in the cave, evoking Camus who says, "absurd is the confrontation of this irrational and the wild longing for clarity whose call echoes in the human heart" (Camus21). Albom, after explicating the punishment of Dor, goes back in time to reveal the confrontation that has made him end up in the eternal punishment.

The story of Dor beings with a historical backdrop. Dor is a barefoot boy found to be flourishing uphill to catch up with a girl named Alli. Together as they play along the hillside, they get "the first stirrings of love" (Albom3). Dor, while running to catch his love Alli, counts his breaths, and "he is the first person on Earth to attempt counting, making numbers" (Albom3). As time passes by, Dor becomes "a measurer of things. He marks stones, notches sticks, and lies out twigs, pebbles so that he can do count" (11). Dor and Alli eventually enter the covenant of marriage and they beget three children, "a son, then a daughter, then another daughter" (Albom16).

Dor is visited by his childhood friend King Nim, when Dor's children are "old enough to run hillsides on their own" (Albom19). Dor asks Nim about the tower of Babel that he is building. Nim explains Dor that the tower of Babel will take him "to the heavens to defeat the gods" and he will rule from the above (Albom19). Nim requests Dor to join him in this process as he is the one who measures 'Time'. Dor explains Nim about his instruments and describes how "the shadow from the sun stick lines up with his marking and how pointers on the stick breaks the day into parts" (Albom20). Nim is not able to understand the words of Dor but insists upon the later to join him. Dor refuses to accept this offer which makes Nim furious and he orders his childhood friend Dor to leave the city.

Dor leaves the city to live in a high plain where he continues to measure time and chart down the stages of the moon "full moon, half moon, quarter moon, moonless"(Albom33). He "gouges holes on clay tablets and notices the pattern", and this pattern is what the Greeks call "months" (Albom33). The absurd ambience has compelled Dor to live in a place which is far off from the city. He is not recognized for his wisdom and knowledge in numbers. Adding insult to injury, Alli, his wife, is down with cough and soon it grows harsher, a low explosion that throws her head forward. She becomes weak day by day. One fine day she trips over while preparing a meal since her "perspiration beads on her temples and her eyes become red and teary" (Albom33). Dor is not able to get help from Asu, a traditional healer who is in the city, since the city is too far from his dwelling place.

The absurd strikes a chord in Dor's life when Alli perspires heavily after having

not eaten for days. Dor is overwhelmed by the reality and he does not want Alli to leave him. He cannot imagine a world without Alli, as he now realizes how much he relies on her for sustenance. She is "his only conversation. His only smile" (Albom37). Dor recollects his wonderful days that he has spent with Alli. He is the victim of the absurd interventions and his innate desires mount a hapless confrontation with the reality, thus forming the absurd ambience. Desperately in need to save his wife Alli, Dor now begins to run through the morning and through the midday sun. He in a moment, thinks that the only hope to cure his wife is this tower. Dor, up to this moment, has watched, has charted, has measured, and has analyzed time, and now he is determined to reach the place where time can be altered,the heavens. He wants to stop 'Time', which is the cause for all absurdity in the world. He wants to reach the core of the absurd to revolt and stop it. His confrontation with the absurd reaches the maximum exertion when he tries desperately to stop 'Time'. His confrontation becomes the mainstay of the novel. Dor stands up to fight the battle of the highest order, the battle to topple the initiator of all absurdity, the 'Time'.

Dor starts to climb the Nim tower in the stairs that is "reserved for Nim's glorious ascent" to heaven (Albom39). He is now followed by Nim's slaves and other people who rush behind to stop him. This is how the novelist makes of the situation, as he inscribes:

> But as the people climbed, the structure began to rumble. The brick grew molten red. A thundering sound was heard -and then the bottom of the tower melted away. The top burst into flame. The middle hung in the air, defying anything man had ever seen. Those who sought to reach the heavens were hurled off, like snow shaken from a tree branch. (Albom40)

Though the tower crumbles Dor climbs, and he is the only one who is "allowed to ascend through the mist" (Albom40). He reaches the pinnacle and enters a place "which is deep and dark, a place no one knew existed and no one would ever find" (Albom40). This place is none other than the cave where Dor is made to listen to the endless voices of people from earth asking for time. Dor gets this eternal punishment for trying to stop Time, the cause of all miseries.

The section of the novel 'The In-Between' explicates the reaction that Dor gives to his absurdity. He responds the way an absurd hero does. He is not panicked or perplexed. He stops moving around and sits at a place and no longer stands up. He puts his hands in his chin and stays still inspite of all the voices crying continuously. He listens to the voices "without distinction, the way one hears falling raindrops"

(Albom72). He listens to the continuous hollering voices asking for 'Time' for six thousand years without a break. He never moves and so, his hair, beard, nails on his fingers and toes have grown awfully long which makes him to lose his own appearance. Dor has responded to his absurdity with the 'consequence of the absurd' like that of Sisyphus, without the presence of the activator. He even carries this stature for six thousand years at a stretch.

Mitch Albom has created a flawlessabsurd ambience, the dazzling absurd for Dor, as his confrontation with his absurdity has pushed him to the sentenceof hearing voices forever, similar to Sisyphus. Dor, like the absurd hero Sisyphus, accepts his fate with the absurd revolt, the absurd freedom and the absurd passion. He does not yell at his status but sits in his lonely place of punishment with his hands in his chin as if he is constantly listening. Dor lives absurdly in his absurdity for he has encountered his absurd life with absurd to make a life out of it.

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Endurance and Endeavors: A Steady Study on Anita Nair's *Lessons in Forgetting* – Verbal to Aural/ Oral

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–Dr.M. Premavathy

The structure of novel has five stages and two different plots which united at last by recovering and refreshing. Each stage has the title of newspaper column which speaks about cyclone along with human emotions written by JAK.

Abstract:

Inventions and interventions played inevitable role in global development. Literature and humanities are twin epiphany which reflects life and social phenomenon. In contemporary digital world, literature got its incarnation as cinematography as well as audio books. Novelists and essayist started podcasting for current artificial intelligence world. In that great accumulation Anita Nair has incredible part. She is novelist, essayist, screenplay writer, Audio book creator, Short Story writer and founder of Anita's Attic. Her novel *Lessons in Forgetting* (in USA, *The Lilac House (2012)*) had the meticulous representations of child foeticide, uncertain abandonment, childlessness, vulnerable behaviorism, illusion in adult, inactive situations and etc by various characters. It is made as an Indian English film which received award too. Availability of its audio book version takes the listener to the hours of heave. This research paper aims at the confinement and contradiction of the women characters and their journey from despair to desired periphery as well as the success of digitalized Lilac House in reaching across the boundaries.

Keywords: Feticide; Renunciation; Anticipation; Forgiveness; Second Chances.

> Spark asks whether men or women are in the driver's seat and whether the power to choose one's destroyer is women's only form of self-assertion. (*Inventing Herself*, Elaine Showalter)

Life of women from conventional to modern is analysed by various aspects of various writers of the world. In Indian writing it is speculated for ages and ages. From obscure to appropriate is the keynote of today's feminism.

The novel *Lessons in Forgetting* (2010) is based on the forcible and voluntary child feticide for the gender bias. And also Anita Nair proclaimed the woman's expectation as well as experiences in the corporate life style. The novel intertwined the uncivilized place which has the practice of unethical abortion and calamities faced by inattentive woman who belonged to metropolitan city. Here, the novel contains more characters which have unique in representation. Meera, Smriti, Leela, Nina, Queen Latha, Sarada, Kala Chithi(Vaithegi), Saro, Sheela and Chinnathayi are atmosphere of this plot. Generations of people has vital role. Grandmother, mother, daughter and granddaughter in a house made premises as the knowledge which is inherited as experience and enlightenment.

The structure of novel has five stages and two different plots which united at last by recovering and refreshing. Each stage has the title of newspaper column which speaks about cyclone along with human emotions written by JAK. That column gives precise of content of respective stages. The story revolves around the intersectional aspect of Meera and retrospection perspective of J. A. Krishnamurthy in their self searches.

Meera, is middle aged woman who thinks herself as a Hera, the Greek goddess and she thinks her husband Giri as Zeus, husband of Hera.

> In the Greek myths that Meera loves, there is goddess who could be her.
> Hera, a wife of Zeus, god among gods, and queen of the universe. (01).

Meera has the character of easily compromised, generous and feeling enough. As a successful cook book writer she became socialite. Her husband Giri is determined in self- enhancement rather than accompanying wife and children. Very first opening pages of the story itself Giri abandon his wife and children in Wine launch and made sudden disappearance.

> A wail gathers in her. But she clamps it down and improvises, 'How silly of me. the flight must be early…' the words trail away. Meera sees the knowing look on the faces around her. My Giri is not Zeus. He does not frolic with nymphets or even goddesses. He is prone to fits of rage; he is ambitious. But he is eminently trustworthy. Meera hears again the censorious voice in her head: that's exactly when Hera must have thought each time Zeus disappeared from her horizon! (10)

Even though the situation is uncertain Meera thinks about Hera who justifies the Zeus' sudden disappearance for a reason, likewise she justifies Giri's behavior

and hopes his presence will be held in future ignorantly. Meera later understood the thoughts of Giri which is always about The Lilac House which is property as well as prosperity of Meera. The house is in lease and also emotionally connected to generations of Meera. Here, Anita Nair's characters Giri and Meera are the well portrayal of the practice of capitalism and need of Marxist feminism.Marxist theory in feminism, often referred to as Marxist feminism, is an analytical approach that combines principles of Marxist thought with feminist perspectives to understand and address issues related to gender oppression and inequality. This intersectional framework recognizes the interplay between gender, class, and other social hierarchies, emphasizing how they intersect and reinforce each other. Key Concepts in Marxist Feminism:

Capitalism and Patriarchy: Marxist feminism identifies capitalism and patriarchy as interconnected systems of oppression that mutually reinforce one another. Capitalism, the economic system based on private ownership of the means of production and profit maximization, is seen as a central force that perpetuates gender inequality. It commodities labor, including both paid and unpaid domestic work, leading to the devaluation of traditionally feminized labor. Reproductive Labor: Marxist feminists highlight the importance of reproductive labor, which includes the unpaid work done in the home, such as care giving, child-rearing, and domestic chores. This labor is essential for the reproduction of the labor force, yet it is often ignored and marginalized within capitalist societies. Marxist feminists argue that women's subjugation is reinforced through their roles as primary caregivers, which allows capitalist economies to depend on this unpaid work. Wage Gap and Gendered Division of Labor: The theory also addresses the gendered division of labor within the workforce. Women often face wage discrimination and are confined to lower-paying jobs due to systemic biases. Marxist feminists argue that this division serves the capitalist system by maintaining a cheap and exploitable labor force, suppressing wages, and creating a reserve army of unemployed or underemployed workers.

> All I knew was, that's where I want to be. With that girl and her pet geese in their lilac house.' He sighed and leaned back in the chair. His eyes swept over the house and the garden, the blossom laden trellises and borders, the trees and the carp pool with its little stone frog. (32)

She struggled to publish the books after separation from Giri. This shows the society's perspective of not only seeing the talent of women but also minding their personal life. Later her acceptance of JAK in her life as a new beginning with the advice of Lily (Leela) gave a glance of hope not a despair. Through Meera, Anita

Nair insists of remarriage or second life for women which would be welcomed in world without criticism.

J. A. Krishnamurthy (Kitcha), a cyclone expert came to India to know incident which made his daughter Smiriti as a frozen creature who needs care around the clock. He sees Sarada in Meera. Sarada , JAK's mother. Like Giri Kitcha's father left his wife and son at Kitcha's 13. Kitcha picturized Meera and her son Nikhil, with Sarada and his teenage.

> His father no longer cowered and all his twitches had ironed themselves out. Appa was no longer his appa, and all he would say was, 'The time has come!'. His mother raised herself on an elbow. 'Whose time are you talking of? Yours or mine? Do you understand what you are condemning me to? Has it occurred to you even once? Tell me, what did I do wrong? Tell me, what was my fault?' appa shook his head dismissively. (14).

Slowly, he illustrates the mystery by seeing the plight of Meera and her children what he didn't understand at his young age along with Sarada. JAK didn't attend the funeral of his mother like Giri who didn't attend the cremation of Meera's Mother Saro. But he helped Meera in the funeral of Saro by feeling himself attending Sarada's. He consoles his teenage Kitcha by consoling Nikihil.

> Some years later his mother died of cancer. By that time kitcha had already moved to the US. He couldn't attend the funeral but as he told to kala chithi, they had already said their goodbyes. That time when his mother left him in her care and went away with her new husband. Till the day she died, she didn't stop tormenting herself with the thought that she failed you… let her go in peace now, Kitcha. (235).

By uniting with Meera he feels his regained life with Sarada. Initially, Kitcha unaccepted the Sarada's marriage with empathized feeling and also he failed to understand the distance between him and Sarada. "What's wrong with you? How can you get married again? You are still married to Appa!." (Anita Nair 234).

> You meant exactly what you said, Kitcha. I was fool to think you would see it from my point of view. How can you? You are still a child. With that his mother dismissed his attempts to take an adult stance and relegated him to what she thought he deserved- a child's place. (235).

Now the realization at his middle age made peace in his mind. When, he went to Minchikapuram to find the truth behind his daughter's fatal accident which made her frozen, he understood his daughter's struggle against child foeticide. The conspiracy of wicked men made Smriti victimized. Even though Smriti became

bedridden JAK forgave the convicts for the sake of his daughter's recovery and revival in life.

> Jak halts mid-stride. He has not thought about it until now. This thing called forgiveness. Of how it unfurls into life. Perhaps we start learning to forgive only when our sins come back to visit us. It was only when Smriti became sulky, fractious, and recalcitrant fifteen- year- old that Jak began to understand the torment ne had subjected his mother to. (238).

By Krishnamurthy, Anita Nair painted the humanity and humility which is the fundamental need of society.

Smriti the young and energetic student who came to India to complete her graduation, found new friends and admired the surroundings which were told as a story to her by her father JAk. She found something fishy in hospital which made her life into trouble. Anita Nair made scene of glass piece piercing foot of Smriti which indicates the predict of ill future. Smriti found the illegal feticide and she wanted to do eradicate the gender biased feticide. She received the help from village woman named Chinnathayi. But the outraged management of hospital molested Smriti and made her living corpse. But anticipation of Smriti for reformed society lit the spirit. Smriti is the medium for Social responsibility, lit up by Anita Nair.

Chinnathayi is the minor part of this novel but her fear and feeling of saving her granddaughters remind the Leela (Lily) somewhere in the mind of reader. Chinnathayi's daughter died in continuous child birth and child feticide. So, chinnathayi became responsible of granddaughters. Beyond screen she was ready to help Smriti. Among the situational calamity her prior preferred granddaughters. This showed the women's plight of unmovable in unavoidable circumstances, well portrayed by the author.

Leela is the grandmother of Meera, who brought herself out of fear and advised Meera to be hand in hand with JAK for second chance or new beginning to Meera. The same Leela failed to make remarriage for her daughter Saro who became widow at her 39 itself. Saro had the character of keep everything as well and not to rearranged, even need not to get updated. This character of Saro as well as fear about the phenomenon made Leela dump and deaf for Saro. But she needed to correct Meera's life which may satisfy the soul of Saro. By the medium of Meera and JAK Leela (Lily) embraced complacency. The character Leela is meticulously framed for the young generation's expectation and old generation's updated version. So, the house bears the name Lilac House.

Nayantara, the daughter of Meera is very anxiety in the situation of Lilac's House. She spilt hot words to her mom, brother and to everyone. The words of Nikhil switched on humanity and humidity in her to accept the Smriti and JAK.

> Did you? Nayantara's whole being radiates jealousy. I did. After a while it's like reading to yourself. She doesn't even move a muscle, I think. Nayantara looks up from the scrabble board. 'She is that bad?' 'she is. I think I would die if something like that ever happened to you'. Nikhil's voice snags in his throat. Nayantara doesn't say anything for a while. Then she pushes the board away and hugs Nikhil. (278)

Portrayal of Nayantara in this novel for restless, relentless youth who needs time and circumstance for understanding is a torch.Meera's endurance brought reality, her endeavor brought appropriate companion for her and children, her forgivness to Giri and renouncing him brought her inner peace. She started her research studies journey with JAK. "Now we are free to come and go as we please, not in sorrow but in laughter." (Elaine Showalter).

JAK's patience brought second chance for both his personalities Kitcha and Krishnamurthy, his perseverance brought answer for Smriti's condition, his forgiveness to culprits brought him belief of recovery. Nikhil's acceptance brought second chance to Kitcha, Nayantara's acceptance brought second chance to Smriti with mother Meera. Leela's acceptance brought second chance to the acting in series (hope of working independently even in old age) JAK and Meera's Acceptance brought second chance to Lilac House to enchant the prosperity progressively.

Eating Wasps (2018) by Anita Nair has slight adumbration of *Lessons in Forgetting*. It is also a story of ten women. Before Eating Wasps, *Lessons in Forgetting* could be reminded for warm welcoming into the journey to speculate the pages.

Lessons in Forgetting made as an Indian English Film at 15 February, 2012 and in Hindi at 19 April, 2013. It is directed by Unni Vijayan, screen play written by Anita Nair. The cast justified the plot characters. Mainly, Adil Hussain played as JAK, Maya Tideman acted as Smrithi, Roshni Achreja played Meera role and Lakshmi KrishnaMurthy as Leela justified their roles. Especially Adil incarnated himself as a JAK. Roshni looks like our imagery Meera and also she proved the protagonist role. The girl who acted as a Smriti made pity among the audience.This movie received the National Film Award at 2012 for Best Feature Film in English. It is screened in most of our Indian states' film festivals. It is screened in NIT

Calicut. It is screened in Italy, USA and Bahrain. After this film Harvard students made discussion about gender roles among common people.

Audio Book format of *Lessons in Forgetting* is available in Audible Application. On that the book is read by sakuntala Ramanee. Storytelling and story reading are different perspectives. Storytelling is narration. Here Sakuntala Ramanee read the book page by page with proper stress and intonation to get the empathized feeling among listeners towards the characters of the novel. Digitalized version of *Lessons in Forgetting* (The Lilac House) attracted the listeners, readers, watchers as well as audience beyond the boundaries for the theme of one fine reformed, equalized unbiased society with real Meeras and Smritis.

> There is a crack, a crack in everything, that's how the light gets in. And then all the grace, all the joy will be hers. All of life heeding her bidding. One perfect day. (330).

Nowadays Anita Nair used to release audio books in story telling format with musical background. *Twin beds* and *A Field of Flowers* are great examples of her audio books.

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The Folk songs of the Tea Tribes of Assam: An Aesthetic Study

–Dr. Gakul Kumar Das

The Folksongs incorporates the saga of the ever changing social structure and culminates in the present scenario. They therefore are the poignant ethos of the communities, relating their sentiments and highlighting their lives.

Abstract:

The British had brought these people from various states of India and reinstated them in the bosoms of Assam over a period of about one hundred years. Irrespective of caste, creed or language these people were habituated in the various lines in the tea gardens of Assam. This resulted in a strong bond of bonhomie and brotherhood and there was an emergence of a unique culture initiated by fraternal ties. There was no specificity in the culture tapestry of the tea tribe- it was an intricate weave of the culture and traditions of the different sects leading to a composite and variegated culture of the Tea Ttribes of Assam.

Art & culture and the lifestyle of any community are the essence of the heritage of that particular community. The social infrastructure of a community nourishing the culture and enable it to progress and flourish. My topic of discussion is the **"Folksongs of the Tea Tribes of Assam: An Aesthetic Study"**. Instead of a detailed exodus on the life and culture of the Tea Tribes, I have endeavored to focus on the folksongs, an integral part of any community, and discuss on their intricacies and nuances.

Songs of the soul

Folksongs indeed are songs of the soul!Emerges from the core of the heart, they summarized the deep values of human sentiments and emotions and are verbally handed down from one to another and do not have any formal lyrics. They are beyond the bounds of literacy and the songs pulsate with the tales of common illiterate village folks, their lives and thoughts,

joys and agonies. Folk songs may vary from region to region, or even, in a broader sense, country to country, yet the essence is always similar, for every folks songs reflect the jubilance & pathos of the common man. These are unique, verbally composed, which are handed down from one to another, maybe through generations. They may be sung through the ages or composed on the spur of moment.

The Folksongs incorporates the saga of the ever changing social structure and culminates in the present scenario. They therefore are the poignant ethos of the communities, relating their sentiments and highlighting their lives. The folksongs of the tea tribe also echo the same gist and summary.

Within their very busy and hard lifestyle, the Tea Tribes find solace and joy as they revel in the exuberant dance and lilting melodies of their folksongs. They are preserving their unique culture through the innumerable festival that they celebrate and the various folksongs form an integral part of like any other communities. Every festival has its own associated folksongs. They dance in joyous abandon to the tunes of *Jhumur, Tusu* and *Xairai*. Apart from these popular forms, there are many others such as the folksongs sung on the occasion of *Sadok Puja, Domkos, Kathi, Muda, Sadee, Ghera Santhali Pata* and *Maroi*. Lullabies also adorn their rich treasure of folksongs.

From an aesthetic point of view, the folk songs are unique and unsurpassable. With the use of similes, alliterations, puns and timber, the folk songs are a treat to the ears.Common human sentiments such as love and attraction are expressed in their songs through very appropriate similes and symbol.

(A) ''Ashar shrabon mashe
   Bokli piyasha more
   Kousika kunwa kod delo
   Premor jaal bhetowa bhele''

(B) "Shirish ki phute phool
   Bina borishone
   Bosone ki mane man
   Bina dorishone"

Like simile, different types of alliteration are also available in these songs.

In *Jhumur* songs we see alliteration in the last letter which is called *Anytyanuprash* as follows:-

(A) Hate hate bhikhya dile
   Seetak tuliba rathe
   Rath Chalibashunya pathe

> Seeta kande raghunath bole

    (B)   Saktishele podese Lakhan
                Ki bolibore bhai tomar bochon
                Agiye Shoner lanka harali jibon
                Bhaire Lakhan
                Bethai akul pran narohe jibon

Among the aforesaid songs we see the last letter "*na*'' rhymes with each other in the first song.

In the same way the letter *"tha", ''ba'',"ma"* and *"ba"* are in the form of alliteration and rhymes one line with the other song. Alliteration is also applied partly, not properly same with the other songs.

For example:-

    (A)   Boro gharer boro beti
                Babu bhaya lele luti
                Uloti pindhilo leel saree
                Dohorise ghon rail gadi

    (B)   mai ghumailo baap ghumailo
                Chena ghuma shuma go-bawghabo bechati
                Tranago nare nare – tranago nare nare
                Trana na na nare etc….

As a rhetorical expression, alliteration should be pleasing to the ear. In the above mentioned songs, *'na'* in the first one, *'la'* in the second one, *'na'* in the third one are arranged mutually near to each other and make the song melodious.

In various songs another kind of alliteration called *Chekanuprash* is also available. If same letter are repeated either compositely or separately for two times, then it is called *Chekanuprash.*

    (A)   Kaikeyeer bandi.
                Raja Dasarathe Kandi.
    (B)   Kanshi phul phuti gelo
                Aasha Mor lagi gelo

In the pair of above mentioned songs, the letter *'na'* and 'da' are sounded compositely for two times in the first one. In the same way, the sound *'ge'* and *'la'* are repeated separately in the second song.

The arrangement of same letter subject to the literary sentiment is called *Brityanuprash*. If same letter or letters are sounded more than two times there we can see this rhetoric expression. It is available in *Jhumur* songs.

e.g:-

(A)   Haar lili hansli dili

        Tabu na sajli re.

(B)   Kaal Kaal bolo na re

        Kaal jole jaigo nare" etc

In these two encircle the *'I'* sound is repeatedly used.The sound *"la"* is repeated more than three times in both the examples.

These above mentioned rhetoric expressions are observed in the songs of this community. Other rhetoric like semblance of tautology, pun save simile don't seem available.

Various types of metre like *'Chabi*;, *'Pada'*, *'Dulari'*, are also available in these songs.

Example of *Chabi*

(A)   Prathame bondona kori/Ganesh chamore babuho

        Duitiyote Lasksmi Narayan

        Tritiye bandana kori / Durga Shashi Panike

        Chaturthote Brahmahutashan

        (Xairai geet)

(B)   Jaar kripabole kul/samnore babuho

        Prithivi dhorilo bixodhor

        Jahar kripai swarge/ Raja Puru lorhot

        (Xairai geet)

Example of *Dulari*

(A)   Dhan kati go/ nada kati go

        Nada kati ghor bandhi

        Shai ghone mot/pani gire go

        Boshe shara raat kandi

            (Tusu geet)

(B)   Chal tusu chal/ khelte jabo go

        Raniganjer bot tola,

        Khelte khelte/ desha asholo go

        Koyla khade jol tola

            (Tusu Geet)

Example of *Pada Chanda*

(A)   Hai ki bipod ghor/chander hoilo re

Kodoli kanone asil/ gopan roi re
Deshe deshe naan rate/koriya bhromon
Champai nogore xadhu/din dorshon
(Manasha Geet)

(B)   Boroi duronio chaand/manasa na mane
Champak nogore baash/Chaand sadagar
Vatite gandha banik/pujaya Shankar
(Manasa Geet)

In the *Jhumur "Dulari Chanda"* is used. In those songs, in every line there are two parts of four letters and one word of six letters can be found.

(A)   Shishire ki/ phute phul/ beria borishone
Bochone ki/ mane mon/ Bina dorishone
(Jhumur)

(B)   Rimi jhimi/ rimi jhimi/ pani biroshi gelo
Chata dhor/Re deura/ Saree bhiji gelo etc.

Chabi chanda

Shishire ki/ phate phul/ Bina borishone
Basone ki/ mane mon/ nina dori shone
(Jhumur)

Dulari or *Pada Chanda*

Every *Manasa geet* Start with an invocation stanza following by the descriptive part set in "*Dulari*" or "*Pada Chanda*"

Kar daya chaya bitoroi gonoto
Hridoy soroji udi binas bhobho durgoti
Namah namah namah Devi Gaurir nandan
Ekdonto Lambodhar mushika bahan
Sahilobar shobhakar chaturbhuj dhora
Auge shobha raktambar sarbo bighnu hora
Sharatshar paratotpor purnoto jumoi
Shankari tonoy pita debo mritunjay
Sarbodev agre puja sarber karon
Tumiho karoho deb shristir palon
Jal sthal kanon porbot Rabi Shashi
Ananta patal sandhya kor binashan
Rogshik pira kor sagune horon etc.

In these *Tusu* songs, the first two lines carry no meaning, the last two lines are subjective and has a cajoling flair.

Ethos and Sentiments

On analysis of the folksongs of the Tea Tribes, it can be seen that they are enriched with the sentiment of the worship, pathos, humor, beauty and submission, *Bhaktirasa, Srinagar rasa, Karun rasa*, and *Hasyarasa a*nd woven into the songs with intricacy.

Bhaktirasa

The "Xairai" songs are basically the virtuous saga of Lord Sri Krishna. They are typically the depiction of the hallowed of Sri Krishna, and essence with the divine attributes and accomplishments of the "Pitambar Narayan".

> Dhyanat napai jare hridhigonore babuho
> Xaiprokoope tinio bhubon
> Xai probhu Narayan bhaktero karone he
> Iho jeno Nandero nandan   *(Xairai Geet)*

They bestowed their faith on the ultimate or Lord Brahma and their songs describe the antics of Lord Krishna with Lord Brahma in exemplary in the songs –

> "Brahma bole suno joto Deboganhe
> Bole ki nobole Narayana.
> Ekhoni jaibo ami xai Brindavan he
> Jote dhenu koribo horon"
> *(Xairai Geet)*

During the colorful festival of Holi, the Tea Tribes arrange programs of dance and music. The garden reverberates with the sound of the *Dholak* and mesmerizing times of the folk songs. These songs are sung as an accompanied to the *Kathi* dance. The lyric of these songs also sings the praise of Lord Krishna.

> "O re kanu, bajao benu
> Chal go jaibe.
> Benu nabajaile dhenu jaite nai chaite
> O re kanu"
> *(Kathiahar geet)*

The unconditional belief and faith on the almighty is also portrayed in the *Ghera* songs-

> Koison hai hai ho sri Brindabone
> Koison hai e balka Kanhaiya
> Thilimili koroi e Brindabone"
> *(Ghera Geet)*

Just as their faith on Lord Krishna is all encompassing so also they believe in Lord Rama as an incarnation of the almighty. Excerpts from the Ramayana can be

found to be incorporated into the lyrics of *Jhumur geet*, *Tusu geet*, songs sung during marriage ceremonies and the *Ghera geet*.

> Koikeyio satye bandi
> Raja Da sarathe kandi,
> Banbash dise Raghubone,
> Kal Sarpinire ki chilo or mone,
> Bhorot ke raja diye
> Ram ok dile bone.   *(Jhumur Geet)*

Songs are also sung to appease the almighty and invites his blessing so that Goddess Lakshmi visits hutments and ushers in wealth and prosperity.

> Tuhu daya korbe shwar mahadevgo
> Barhat ghoroke xanti kisango
> Swore awa dinota dur korego
> *(Xairai songs)*

In the ceremonies marriage songs, anecdotes from the Ramayana can be seen-

> Aasila janak raj karate mangal karya
> Swarnandan karate brahmane
> Dekhite Sitar mukhsakaler koutuk
> Udwani Dila narigane"

Not only Krishna, Narayan or Ram but Shiva, Manasa, Ganesha, Saraswati are also mentioned in several songs and are worthy of their faith and devotion.

> Shiver mathai Shiva Chandiban
> Tuchur Mathai Gandiban
> Se Gandiban je Bhangabe,
> Take diba Sitadan.

The tea labourers believe Shiva to their related God as revealed by their songs.

> Saratsar Paratpar Purna Tejomoy
> Sankari tanoya pita Deva Mrityunjoy   *(Manasa Geet)*

> "Asho Mago SaraSwati
>   Baso Mago rathe,
> Aja balna balite habe
>   Baloker sathe go"
> *(Kathiahar Geet)*

Buzz of youthfulness

Jhumur, Tusu and *Chaotali* songs are full of sentiments relating to sexual ecstasy. *Jhingaphulia geet* is a kind of *Jhumur*. The couplets are inspired by the

divine love of *Radha* and *Krishna* and majority of them take the shape of amorous utterances of the Radha, the chief of the Gopis or cowherd maidens of Braj and her divine lover, the son of Vasudeva. These songs are basically composed with the aforesaid sentiments. Reflections of the impetuous minds of youthare as integral part of these compositions.

> 1. "Jhinga phule darala kali sovina kare bhala bhali
>   Hamor moneke asha mone rahi geli go
>   Boriye samay beti geli"
> 2. "Aam gacher aam dali
>   Buke keno jalete
>   Banka Chaikher than dekhi
>   Ninda nahi Aawehe".

Some *Tusu geet* are full of agony and the pangs of love affairs or the flame of love.

The themes of some songs is that boy and the girl who has fallen in love plan to flee from their homes to overcome the obstacles that forwarded either by their family or by their society and to be married to each other.

> "Chal chira kutali chori
> Palai jaba bal re
> Shes raite tui dhara khali
> Kall chara hatere. *(Tusu Geet)*

Some Santali songs also depict clandestine affair and relationship which are taboo in their society. For example:

> "Mahak bhorge
> Baha Mashang ena mem
> Janga latar" *(Santali Geet)*

(A) Eke jaga janam pali
     Badhli jene tene
     Jitiya polaiya lekhe
     Bheli chitin chan
     Ai geloi anidhuka
         Gir geloi kherlcuta
     Jitiya potaiya lekhe
     Bheli chitti chan

(B) Jal khyono dekhili
     Sukhlo nodire

> Pheri khyone heri doiya
>
> Dimo nodia bhorla

In these *Domkos* songs, the river is used as a hint, we can find the meaning "when I was to go to my sojourn, I noticed that the river was dry, but after returning, I found that it was filled with water". It means that when the boy was on his way to a distant place, may be for a livelihood, the girl was immature; but when he returned, he was astonished by her alluring beauty and youth which made her very pleasing.

Resonance of pain

Though the folk songs are lucid there also one or two which are unintelligible. Most of the songs exhibits pathos and despair and the tunes are melancholic. They speak of the back breaking toil of the labourer, their lives in an alien land (Assam) where they were lured into by the British, compelling them to leave their motherland somewhere in some other state of India. Their songs, sung in abandon reverberate with sentiments both from their own states of origin and their foster home in Assam. They enrich these tea gardens with their sweat and blood and this is spontaneously portrayed in their folk songs.

> Charibo Assam desh go
>
> Ai deshe thakite hamaar
>
> > Nahi go basona
> >
> > Tusu dhon amar
>
> Chal tusu polai jabo
>
> *(Tusugeet)*

Though, the workers work incessantly under the strict baton of the *Babu* the *Saheb* and the *Sardar*.The folk songs of the Tea Tribes are also interspersed with pathos and submission. The sentiments of agony and despair are also exhibited in the *Jhumur, Tusu* and *Xairai* songs.

> Sardar bole kam kam
>
> Babu bole dhore aan
>
> Sahab bole libo pither chal
>
> Phaki diye anili Assam.   *(Jhumur)*
>
> Amra jota mara nari
>
> Chah bagane kaam kori
>
> Buke pithe dhorjya dhori
>
> Kaam kori jai
>
> Ekhon dukher kotha
>
> Shohon na jai

Daya kar prabhu Aamare*(Jhumur)*
Gulan khat te nor
Bichar kori hori hor
Anto kale pantho bhuli gelo
Kahe bidhi eno goti helo

Most of the songs are performed as group songs accompanied by a rhythmic gyrating dance. A few songs like *Kathinachar Geet, Domkos Geet* are sung solo. Various instrument like *Madol, Dhak, Dhol, Banhi* (flute), *Tal* are used to lend beats to the songs. Sometimes it is also seen that the deafening beats of the instrument drown the lyrics of the songs and they become almost inaudible. Only the tune, rhythm and beats of the songs can be understood. Though there is no formal*Taal* in thefolk songs, yet there is a natural rhythm which is very infectious. However, some *Jhumur* songs are based on a*Taal* named *Khemta*.

As these songs are folk songs, differences of pronunciation are noticed here.

Typical word, interwoven languages

If the folk songs of the community are analyzed, then the choices of words are seen to be very unique and specific. Several languages are seen to be intermixed in the lyrics. We can find the very typical. We can find the very typical tea garden language interwoven with Assamese, Hindi, English, Bengali and surprisingly some Persian words also.

Words pertaining to the typical tea garden language are seen to dominate the folk lyrics, such as:

*Edike,Odike,Jemon, Lanka, Sita, Dhuka,Asheca, Legete, Lokte, Soinjha, Ahla, Theone, Charai, Leheshe, Chowrole, Kuloboti, Loiha, Kerketa, Chora, Jha*r etc.

The use of Assamese words are also noteworthy- such as:*Proloy, Alokito, Xarboxaktiman, Kherkuta, Guwa,Ekmuthi, Agyani, Xumoti, Koti, Asha, Athubhori, Bandana, Probhat,Utrawol*etc.

Hindi words such as:*Beiman, Bhaya, Laal, Mind, Musa Pagdi, Puja, Chand, Sathi, Ankh, Badal, Jayengi, Tum, Shaadi, Aasman* also find their way into the folk songs.

English words such as:*Guard, Engine, Company*; Bengali words such as:*Jal, Jabe, Gelo, Ghoom, Kalke Jabo, Dekhi,Ashboo, Kemon,Nadiya paar hobo, Sonar tholi, Pakhi*; and Persian words such as:*Sahib,Choki, Mej* etc. are also seen to adorn the songs.

Time sensitiveness

The *Jhumur* songs are unique in the sense that the times are specific to various times of the day and night. They are categorized as:

(1) Morning times or *Bhiwxariya*

(2) The *Pohel sandhya* or the tunes composed for the evening and

(3) The midnight tune or the *Adharatiya*. The midnight tunes are further subdivided into: (a) a specific tune for 12 midnight to 2 AM and (b) another for 2 AM to 3 AM,

Conclusion

Thus the folk songs of the TeaTtribes of Assam throb with ethos and sentiments, pulsate with life and seep into the physic of the people in a simple and spontaneous manner. The naivety of the people added to the beautiful descriptions of nature speaks of the trails and travails of the unique community echo their sentiments of betrayal and also interweave these with their love for their foster motherland.

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Understanding Teachers' Professional Competency in Techno-Pedagogical Embedded Teaching Models

–Sarita Singh &
–Gyanendra Kumar Rout

Educational policy documents across the globe are unanimously working on raising the qualitative approach of teachers and teaching quality as one of the significant factors for desirable student outcomes (Mishra, 2015).

Abstract:

Teachers' digital competency has gained an immense amount of popularity in enhancing the quality of education and teachers' education in the 21st century. In education, the invention of technology has brought inevitable changes in curriculum developmentand teaching methodsfor teachers to fit in the globalized& digital age of learning. Many researchers argue that the integration of digital instruction in education fantasizes the classroom teaching of teachers and expands the virtual and social networks globally. In that sense, teachers' professional competency is marked as a rigorous development in knowledge, understanding, and application of professional skill that facilitates the entire process of teaching-learning in a smooth & desired way. In essence,an extensive amount of research work has been carried out to know the efficacy and effectiveness of teachers towards their professional growth and academic competency. This research study aims to determine the instructional and competency-based model of education and techno-pedagogy-embedded mixed models of teaching. The purpose of this model is to elicit aninnovative techno-friendly method of teaching-learning in a spiral framework. As we know the development of modular framework always gives a new shape and directions that bring new reforms in the sphere of education. Therefore this study will help to understand the theoretical perspective of technology-embedded models of teaching with respect to teachers' professional competency and suggestive measures as recommended by NPE-2020's parameters of teachers'

career growth & upgradation of ICT knowledge.

Introduction

Professional competency of teachers is a process where the professional and individual identity of a teacher is revised and reformed with the practical and professional knowledge of teachers. Professional knowledge of teachers equipped with the latest techno-pedagogical skillsof teaching and refreshing knowledge of teachers as required for 21st-century learners. Professional development of teachers begins with the exclusive training and innovative teaching practices of teachers throughout their service careers. Hence, in this lane of professional development, technology is serving as aninevitable role in the entire process of teaching & learning (Avidov-Ungar, 2016).So, incorporating the exclusive idea of technology into education offered many opportunities for teachers that can lead to exceeding their teaching competency and creativity. Many researchers argue that introducing technology-embedded tools in education providesan immense amount of opportunities for teachers to improve their teaching skills and empower them as independent instructors as well as technical expertsin using equipment and software (Alghamdi, 2020).

Educational Reform and Teachers' Professional Development

Educational policy documents across the globe are unanimously working on raising the qualitative approach of teachers and teaching quality as one of the significant factors for desirable student outcomes (Mishra, 2015). In continuation policy documents of various countries like the UK, USA, and Australia revealed that professional standards for teachers help in raising the quality of teaching (Call, 2018). In essence, the National Education Policy-2020 of India suggested an excellentplatform for teachers' professional growth such as National Professional Standards of Teachers (NPST) will help to refine the standard of teaching. However, professional attributes may be termed fundamental ideologies, morals, and practices that uphold the professional art of teaching. The teaching standards are a statement of practice and reflect teachers' professional commitment and work (UNESCO-2020). The New National Education Policy-2020 on page no.22 and para no. 5.20 provided key information that revealed NCTE, thatit will revamp the professional standard-setting body(PSSB) under a general education council (GEC). The policy emphasizes the formulation of a National Professional Standard for Teachers to makethe teaching system more meaningful and accountable. It provides an overview

of the teacher education and standards of teacher education in our country. The NPST document has proposed guidelines for comprehensive teaching skills/standards for the following purposes:

❑ Defining the mandated role of teachers at different stages of education.

❑ Designing the initial professional preparation as well as continuous professional development of teachers.

❑ Explaining the competencies and performance criteria required for teachers atthe career-wise stage.

❑ Addressing the teachers' service tenure, career growth, and different pathways for learning.

❑ Managing the teachers' pedagogical skills, technical knowledge, and pattern of evaluation (Ahanger&Sofal, 2022).

Usually, the professional standards for teachers are clubbed under different domains. These domains represent the nature of work and criteria for the professional competency of teachers.

Table:1
Professional Standards for Teachers suggested by different organizations/Institutions

Organizations/Institutions	Discipline I	Discipline II	Discipline III
UNESCO	Knowledge and comprehension	Tactics of Teaching	Teachers' Professional relationship
(GTCS) General Teaching Committee of Scotland	Professional attributes of teachers and its application	Teaching Practices	Professional code of conduct
Australian school of Teaching and leadership (AITSL)	Professional Skills	Teaching Practice	Professional Involvement
Training and Development Agency of UKs (TDA)	Professional Skills & Application	Professional Competency	Professional Expertise

Source:*UNESCO,2019;GTCS,2020; Misra, 2021*

Contemporary Approaches of Teachers' Professional Development

The quality of Indian education is in a very crucial stage due to the various gaps in the entire structure of the education system. The unequal distribution of educational resources, lack of infrastructure, digital gap, and outdated knowledge of teachers create a significant gap in the field of education and the system of teacher education. The continuity of the educational process depends upon adequate teaching facilities, infrastructure, good administrative framework with effective planning and

management to give quality education. However, teachers are considered the main pillar of the education system. Therefore teachers' professional development has become a significant part of the system of education to address the diverse needs of the learners and improve their zone of teaching in an advanced manner. The policy document highlights and emphasizes the vital role of the teachers and the parameters of professional growth to provide quality education in all over the system of education. J.S Verma Committee (2012), highlights the sub-standards of teachers and the teacher education system by emphasizing the professional standard of teachers and pointing out the malpractices in the system that are against the standard quality of teachers. Teacher education in India is supposed to move towards achieving the target of SDG on teacher education, NEP-2020 is supporting the training of teachers to develop high-quality content by applying the pedagogical approach of teaching-learning. Therefore the paradigm shift in the teaching process and professional growth of teachers are very much required for learners and the current system of education. The current techno-pedagogical dynamics of teaching provide experiential tactics of learning, teaching- competency, and technical knowledge of using educational software. In essence, contemporary approaches to teachers' continuous professional development and different competency-based models of teaching will give a theoretical framework for teachers to refresh their technical knowledge and its application in the process of education. Hence it is quite relevant to know whether the techno-pedagogical embedded models of Teachers' Professional competency are appropriate for the current scenario.

Parameters of Teachers' Professional Development Required for Educational Reform
Figure;1 *Parameters of Teachers' Professional Development*

Source: *Adapted from Makovec, D. (2018).Copyright from 2018, Journal of Contemporary Educational Studies /Sodobna pedagogika,69(135), 106-125*

Figure; 2

Step-1 — Educational Planning & Management	It refers to the setting of classroom rules and solving educational and disciplinary process in the class. Here teacher allow students to take part in creating classroom rules with effective planning and management. Teachers involve his students in organizing managing and leading the class with a preventative discipline. Teachers also create the rules of behaviours and consequences for the law breakers.
Step-2 — Teachers' Personality Orientation	_____ with a great extent. Teachers' consistency follows by his deci siveness. Teachers will take the disciplinary actions against breaking the law. Teachers will also take the responsibility for the implementation of customary law with its effectiveness.
Step-3 — Orientation	Teachers being lead the class with full of planning and follow the lesson plan. Teachers will try fulfilling and justifying the teaching goals. Teachers will follow the didactic kind of approach. Detail of lesson planning and taking account of each class with specific characteristics.
Step-4 — Teachers' Involvement in curriculum framing	Here teachers may involve his/herself in formation of curriculum, syllabus, course content, credit, time duration of per class, theoretical and practical aspects of class and pattern of evaluation. Identify the psychological, sociological, philosophical and technology integrated area of teaching with remedial class arrangement. Equal distribution of syllabus, class allotment and weightage of theory + practical classes.
Step-5 — CPD training with technology integration	Teachers must attend the Continuous Professional development training with a scheduled period of time and mandated regulations. Teachers must have the mastery over the technological principles of learning various models of teaching.
Step-6 — Technology embedded evaluation pattern	Teachers must have the abilities to integrate modern form of technologies into the classroom management and in the evaluation pattern. Teachers must offer the blended learning approach to the class and follow up the performance of students. Teachers must create online polls and quizzes. Watch and create video contents and multimedia projects etc. Students and teachers must use dynamic graphic tools and calculators, Matlab etcMakovec (2018)

To achieve specific competency standards for teachers have been proposed in the NPST has proposed the four stages of career competency for continuous professional Development (CPD) and to be achieved continuous professional development (CPD). NEP-2020 has made a clear and loud voice that the requirement of mandatory 50 hours per year is driven by their interest and choice (NEP-2020, Para 5.15).

Techno-Pedagogical Embedded Models of Teachers' Professional Development

Many research works argue that the digitalization of education has consistently changed the entire structure of the education system. In education, digital technologies are increasingly diversified the educational tools likevideo projectors, smart boards, mobile devices, e-books, audio-video networks, web-surfing sites, and social media websites (E.B. Demissie*et al*. 2022). By the use of these digital devices, teachers become a supporter and mentorsof the students in their academic process instead of becoming knowledge transmitters. In essence, researchers have proposed different frameworks to assess teachers' digital literacy. (Mishra & Koehler, 2009) introduced a theoretical framework named as Techno-pedagogical approach of teaching based on the three components (technologies, pedagogy, and content knowledge) that help to understand teachers' digital knowledge and effective integration of technology into education.

Figure;3

Techno-Pedagogical Approach of Teachers' Professional Competency
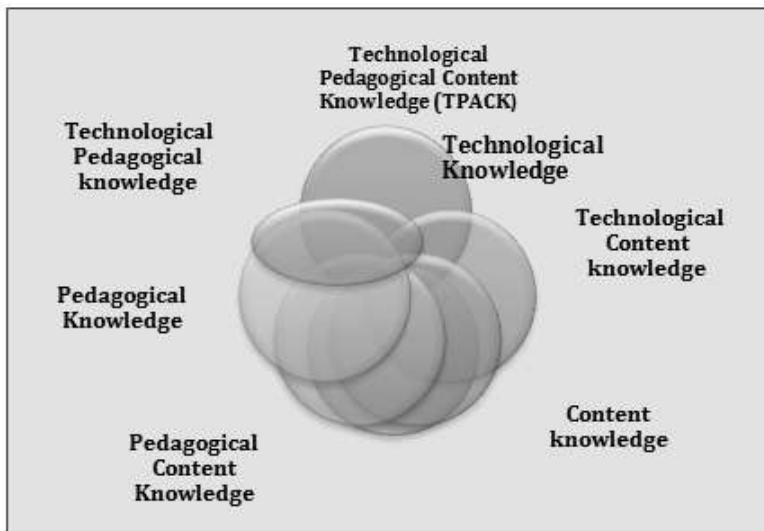
Source:*TPACK framework adapted from (https.//tpack.org)*

In education, basic technical knowledge is essential for every teacher and learner. Effectiveuse of ICT by the teachers in the teaching-learning process increases their awareness and involvement of students in a great manner. In essence, the techno-pedagogical approach of teachers' professional developmentinthe

TPACK framework elicited the seven important components. This includes-

Above mentioned model of teachers' professional development consists of six important dimensions. Such kind of professional development model for teachers helps to understand their work as well as their requirements. Further, the practice & parameters of CPD are also one of the ways to enhance teachers' professional capabilities and professionalism. The continuous process of CPD is still ongoing in the form of training sessions, workshops, seminars, faculty development and orientation programs, and many more. Through this CPD teachers must have a solid foundation of knowledge, understanding, and application of creative skills to meet the 21st century's learners' needs in the field of teaching-learning. Further, the following parameters of teachers' professional development help teachers to grow systematically in their process. The core of this model is detailed below.

Teachers' Professional Competency-based Instructional Training Models as recommended by NEP-2020.

The National Education Policy 2020 on page no 13, para4.1 has given clear guidelines for restructuring school curriculum and pedagogy in a new design 5+3+3+4design, which consists of the foundational stage (3 years of preschool grades 1-2, covering ages 3-8), preparatory stage (Grades 3-5, covering ages 8-11), middle school stage (Grades 6-8 covering ages 11-14), and high school or secondary stage (Grades 9-12 in two phases, i.e., 9 and 10 in the first and 11 and 12 in the second) stages respectively. However, the current National Professional Standard for Teachers (NPST) document proposes a well-planned four career stages and professional standards for teachers at each stage. They are as follows:

Figure;4
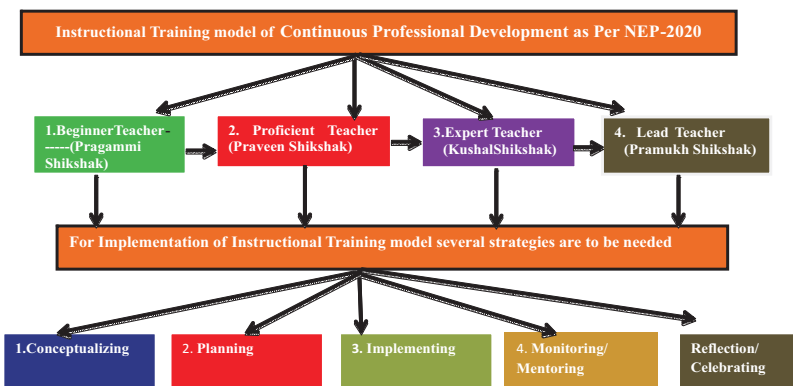
Notes; *Draft Report of NCTE (2021).National Professional Standard of Teachers preliminary Draft version of 01.08*

In education, basic technical knowledge is essential for every teacher and learner. Effectiveuse of ICT by the teachers in the teaching-learning process increases their awareness and involvement of students in a great manner. In essence, the techno-pedagogical approach of teachers' professional developmentinthe TPACK framework elicited the seven important components. This includes-

Table-2;

1)Technology Knowledge (TK)	In the first section , teachers are expected to have some basic knowledge and underst anding of the ICT applications and some technological features that will be best suited to the subject content. In essence (TK) include s basic digitally equipped features like - the internet, videos, knowledge of educational software, use of interactive whiteboard facilities, insert images, use of the website, access to online content, etc.
2) Content Knowledge (CK)	According to Koehler and Mishra (2009), teachers should have good content knowledge related to their discipline. Teachers' comprehensive knowledge allows forthe useof diversified teaching methods to address the diverse needs of the students as well as enhance the pedagogical competence of teachers.
3)Pedagogical Knowledge (PK)	Teachers' Pedagogical competence helps students to understand the different complex learning task ssmoothly. (PK) incorporates different teaching strategies likeclassroom organization, management, and planning , the pattern of evaluation , and blended modes of learning.
4)Pedagogical Content Knowledge (PCK)	According to Koehler and Mishra (2009) teachers having good pedagogical content knowledge and technological competence have a positive impact on students learning and the entire process of teaching & learning. Hence it helps to enhance the blended approach to develop effective e -content and pr actice it in a better manner.
5) Technological Content Knowledge (TCK)	It signifies that the integration of technological content in education gives an idea to apply the features of ICT to the specific subject in a well-designed manner.
6) Technological Pedagogical Knowledge (TPK)	The advantage of having TPK for teachers is very helpful for students and in the process of teaching-learning. It helps to cater to students' need and their level of understanding and difficulties with solutions.
7) Technological-pedagogical-Content Knowledge (TPACK)	It reflects the technical knowledge of teacher s that require s incorporating technology in the entire structure ofeducation. Hence, it is essential to integrate all the ICT components into all phase s of teaching in a regular manner Demissie *et al*., (2022).*Social Sciences & Humanities Open* 6 (2022)

Importance ofTechno-pedagogical Embedded Models of Teachers' Professional Development

The current practice of continuous professional development is one way to enhance teachers' abilities and professionalism. The continuous process refers to a

process that is ongoing and includes frequent opportunities and experiences that are planned intentionally to promote professional growth. In this lane, the competency-based training model and effectiveness of ICT can assess the aspects of learning, behaviors, and research knowledge that improve the teachers' professional competency (Sherly*et al.*2022). In addition to this,technologically integrated content pedagogy and techno-pedagogical knowledge provide professional development opportunities for in-service teachers to enhance their confidence and competencies to use technological tools in the classroom. Teachers must have a solid foundation and an understanding of continuous professional development to meet the needs of 21st-century learners and learning. However, *(*Demissie *et al*., 2022)revealed in their study thattechnologically integrated content pedagogy and techno-pedagogical knowledge provide professional development opportunities for in-service teachers to enhance their confidence and competencies to use technological tools in the classroom. NEP-2020 also stressed the continuous professional development of teachers through techno-embedded methods of teaching and suggested that trained teachers required with digital competencies for each stage of development (Sharma & Warnal, 2021).Becauseteachers' training model should pay attention to all the parameters of teachers' CPD, which helps to gain subject knowledge, ICT-based competency, and other skills that are equally significant for future teachers of the 21st century's educational reform (Makovec, 2018).Some studies arguethat pedagogical competency and professional competence are integrated. Further, the professional competency ability of teachers can know the child's mind and master the physical and psychological development of the child to make continuous improvement based on the professional knowledge of teachers in a sustainable manner (Nurunnisa,2018).

Techno-pedagogical skills are a reflection and a link between pedagogy and technology. It involves the integration of technology into teaching-learning activities to enrich learning outcomes. The biggest advantage of technology-embedded learning is helping to improve academic achievement and remote learning. In this context, (Beaudin & Hadden 2004) revealed in their study that techno-pedagogical skills foster the students for further development, and attainment of learning outcomes and maintain the context of designing classroom-based resources through the use of ICT by the teachers. Therefore, techno-pedagogy skills have been a necessary component of effective teachers of today.Hence, teachers and teacher educators need to take an interest in the continuous professional growth of their selves in a self-directed way. Some reflective practices are- 1. Experiment with new technical

approaches like-synchronous and asynchronous modes of learning 2. Use advanced communicative tools and apply the new AI-integrated resources and ideas in the classroom. 3. Academic members must participate in a face-to-face, online,and blended mode organized workshop. 4. Faculty members must keep a continuous reflective practice and action plan for development. 5. Observing and working with their peers 6. Organize a small-scale techno-pedagogical-based classroom approach (Alghamdi, 2020).

CPD is considered a top-down approach. So every institution in the country shouldprovide an organizational structure for developing pre- and in-service programmes of teacher education.

Teacher's professional development framework must help to identify the specific needs, abilities, and activities that can address or develop the needs of individuals and institutions.

The professional tools should be developed in a way that can raise the standards and English language teaching for teachers' personal growth.

The approaches to teachers' professional growth and curriculum should be designed that meet the local-level learner's needs and professional practices over others (Hannson, 2006).

Challenges related to Techno-Pedagogical Embedded Models of Teachers' Professional Development

After attending the in-service training program there is very little implementation and practice of training in the real classroom situation as per the uniform course module of CPD. It may vary due to the different contexts of schools/colleges/ universities as per their situational needs limited accessibility of educational resources and the interest of teachers(Gultom & Daryanto, 2023).

In-service and pre-service program is a theoretical kind of approachthat some times do not allow teachers to make day-to-day practice and insensitive attitude teachers which become an obstacle to teachers' professional growth and learning

In-service and pre-service training programmes are seen as one-time events therefore it is considered a big challenge to implement them as an effective capacity-building programme.

Many school/ college and higher education teachers still do not engage themselves in digital kind of activities and learning and do not share any digital or technical content that can enrich the rich knowledge society (Singh, 2021).

Conclusion

Derived from the above-mentioned parameters of teachers, it is assumed that technology-embedded tools of teaching learning and these models were purposefully integrated into the course studies and in the sphere of teacher education. The collaborative aspects of Teachers' Continuous Professional development have demonstrated how productive classes can be designed and aligned insystems that are integrated with the expected learning outcomes and assessment activity. The effective execution of TPACK model and parameters of NPST as per NEP-2020 depends on theproper design of the pedagogical framework for engaging the pre-classroomactivities for both teachers and students.The effective use of advanced technology promotes academic integrity and the collective skills of learning. Thus, technology has the capacities that refines and update the knowledge of bothteachers & students. In this zone, teachers need to accomplish theentire structure of teaching holistically and suggested models of TPACK as the instructional design framework and suggested parameters of NPST in the area of teacher education with its different dimensions.The integration of thesemodels provides an individual competency and strategic roadmap for both pre-service and in-service teachers. However, such frameworks of CPD are not compelling under the contemporary aspects of teaching-learning.Further, many research documents reflected that the techno-pedagogical knowledge of teachers can be used as a pedagogy approach that assesses the students' learning outcomes, curriculum, evaluation pattern, and other extension activities. Hence, the applications of these modelsneed to be aligned with the current curricula, pedagogical practices, orientation/induction, and refresher training programs of teacher education in India and make it mandated for every academic level teacher. Nevertheless,the various stakeholders, policy developers, Govt. representatives need to take the incentives and administer them as acompulsory form for the instructors.

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Impacts of Christianity on The Mao of Makhel Village

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The first missionary who came to Imphal, Manipur was Rev. William Pettigrew on 6 January 1894 (Kashung, 2012). Pettigrew toured the Tangkhul areas in 1895 and chose Ukhrul as the centre of his Mission centre (Sangma, 1987), and started his mission there in 1896 and then spread to other Districts.

Abstract:

Christianity and its movement penetrated within the cultural milieu of the Mao tribes of Manipur which brought tremendous changes in their society. To assess the profound impact on their traditional tribal society, methodological inputs like the in-depth interview with structured and unstructured schedule was employed. It is found that there are tremendous impacts on marriage, family, health and personal hygiene, education, economy, religion, traditional village organization, food habits, social harmony, oral tradition, life cycles, and associated rituals. The adoption of a new religion led to the inculcation of a new outlook, new cultural values, and the elimination of their traditional animistic belief and embedded a new concept in their attitudeby constructing their lives in Christian terms.

Keywords: animistic belief, Christianity, cultural milieu, Impact, Mao tribe, methodological inputs, and tremendous impacts.

INTRODUCTION

Christianity brought forth far-reaching effects on Mao's society. The Christian missionaries, apart from evangelism introduced Western education leading to modernization and westernization into the society. These, therefore, acted as the forces of social change among the Mao people. Since the advent of Christianity along with education, several significant changes have taken place, which have had an impact on the lives of the Mao of Makhel village, Senapati district, Manipur.

Once the Mao people responded to the newfound religion, certain changes were affected in different spheres of their lives which had profoundly influenced their subsequent history. Tremendous changes have taken place concerning their family, marriage, social life, lifestyles, livelihood, food habits, health-seeking behavior, work patterns, and cultural practices in society after the conversion to Christianity. Taking a cue from the above situation, the present study has been taken up to reveal the impact of Christianity in the Mao society of Makhel village.

STATEMENT OF THE PROBLEM

Scholars have different views regarding religious conversion. According to Joshi (2007), religious conversion is the outcome of religious enthusiasm; different collective religious enthusiasms are likely to co-exist in areas of emerging, mixed religion, certainly in modern times, and for centuries beforehand. Heirich (1977) defined religious conversion as ˉaccepting a set of beliefs and practices that is quite different from the system of truth and religious commitment previously experienced.As everybody knows changes have occurred tremendously after the conversion of Christianity in the Mao society of Makhel village, however, the impact of these changes in the society is not known by many. To fill up the gap, a scientific document of this sort is very much required for both the academicians and commoners, and therefore, the study was proposed.

REVIEW OF LITERATURE

The first missionary who came to Imphal, Manipur was Rev. William Pettigrew on 6 January 1894 (Kashung, 2012). Pettigrew toured the Tangkhul areas in 1895 and chose Ukhrul as the centre of his Mission centre (Sangma, 1987), and started his mission there in 1896 and then spread to other Districts. The Tangkhul missionary introduced Christianity to the Mao Naga. In the meantime, two Mao students became Christians while attending the Mission school at Kohima – N. Kapani and N. Lokho, followed by K. Puni and H. Kathikho (Downs, 1971). With the help of five Tangkhul young men, they got permission from the *Khullapas*(headman) to start a school(Kashung, 2012). Thus, in the same year, along with the local converts the first church-cum school was established at Punanamai village in 1927 (Koda, 1995). After the establishment of Punanamai (a Mao village) Baptist Church, many Mao villages including the Tadubi area accepted Christianity and established village churches in the following years even though there was much resistance from the non-Christians.

Many scholars shared the notion that Christianity has been one of the important factors of change in Northeast India. Karotemprel (2009: 51) contends that for better or for worse, no one will deny that Christianity has been one of the most powerful agents of social change in northeast India. Kulirani (2009: 110) said that the most predominant agent of change in North East India is Christianity. Undoubtedly the tribal society in North-East India has undergone immense changes in its psychology, world-view, languages, cultures, social habits, economic activity, etc., as a result of its interaction with Christianity(Kashung, 2012). The momentum of change has been extraordinary, given the psychology of the tribal society, its democratic ways, aspirations for a new life, and simple socio-cultural, theological, and philosophical thought patterns favouring quick social transition (Yadav 2000). In Northeast India, the missionaries worked with exemplary zeal and dedication. The observations of these missionaries in the form of notes, diaries, and correspondence that are preserved in various missionary archives all over the world constitute a primary source (Bhattacharjee 1989). The American Baptist Missionaries were the earliest and largest group of foreign missionaries who played a significant role in the socio-economic-cultural life of the people of North-Eastern India (Barpujari 1986). However, the Catholic Church has also undoubtedly contributed immensely to the process of modernization of the Nagas. It has particularly enhanced education and healthcare facilities (Syiemlieh 1990). It is clear that whatever the various factors that made socio-cultural change inevitable in the hills of North-East India, Christianity was the primary agency in the formation of a new cultural synthesis (Downs 1994).

AIM AND OBJECTIVES

The overall aim of the present study is to the impact of Christianity on the Mao society of Makhel village with the following objectives:

To explore the impact of Christianity with respect to their:

- social institutions such as marriage and family
- health and personal hygiene
- education
- economy
- religion
- food habits
- social harmony

Methodology

The present study is based on primary data collected from Makhel village as it is a center of Mao culture. Data were collected with the help of in-depth interviews with well-informed adult men and women. The interviews were both structured and unstructured. The social life aspects such as marriage, health care system, personal hygiene, education, economy, material culture, and their crisis rites of Pre- and Post-Christianity were made comparisons to assess the impact of Christianity. The present research also tried to reconstruct the pre-Christian social scenario based on secondary sources as well as interviews with the old and knowledgeable informants to better understand the impact of Christianity on the Mao of this village.

LAND AND PEOPLE

Makhel village is located in Mao Maram Tehsil of Senapati district in Manipur, India. It is situated 5km away from sub-district headquarter Tadubi, 45km away from district headquarter Senapati, and 83 km from State capital Imphal.Makhel Pin code is 795015 and postal head office is Maram.

The Mao is a major Naga tribe in Manipur, India. They are a recognized 'Scheduled Tribe' under the Constitution Scheduled Tribes order of 1950. They occupy the northernmost part of the state spread across Senapati district under the Mao-Maram Sub-Division, and bounded by similar Nagas like Angami and Chakhesang in the north, Maram and Zeme in the west and south, and Tangkhul and Poumai in the east.

The total population of Makhel village according to the department's census record is 868 out of which 417 are males and 451 are females. The Maos speak the 'Mao' or 'Emela' language which belongs to the Angami-Pochuri group of the Tibeto-Burman language family (Burling, 2003). Their society is patriarchal, patrilineal, and patrilocal.

FINDING

The impact of Christianity on the Mao society of Makhel village is systematically discussed concerning their social institution such as marriage and family, health care system and personal hygiene, education, economy, material cultures, and crisis rites.

Impact on Marriage

The present ways of acquiring mates are no longer restricted to traditional

values like hunting skills, warfare skills, well-built physique in the case of males and long hair, engagement in household chores, and indoor movement in the case of females. With the advent of Christianity, marriage has become a matter of love and choice. Nowadays, the trend of the age of marriage has risen as people are aware of the social implications of early marriage. This is because of social, economic, and educational factors after conversion to Christianity. The educated Mao society considers that the marriage of a person would be well educated, engaging with a decent job, and have a wide social network.

The Mao traditional marriage system was simple but now with the coming of Christianity and modern education the marriage system of Mao has changed to the extent of wearing a Western gown (bride-gown) which cost forty thousand to one lakh rupees replacing their traditional attire. The marriage is performed in the church with the bride in full western regalia and the bridegroom in western suits of the latest cuts. The traditional practice of giving a small token of love to the bride by her family has changed to the most expensive gifts like bed, sofa sets, T.V., refrigerators, and even two-wheelers which are new to their society.

Impact on Family

Among the Maos of Makhel village, the parents and children share a cordial relationship. The children respect their parents and the parents understand their children's feelings. They have various types of families like nuclear, joint or extended family, incomplete family, etc. Before the advent of Christianity, join or extended family was a regular feature of Mao society. After the Christianization and Western education, the regular feature of a traditional form of family has changed into the nucleated form of family. It is because of the changing trends of traditional occupational shifts and differences in earning patterns among the family members.

Impact on Health and Personal Hygiene

The newly baptized Christians were taught about the importance of personal cleanliness. They were instructed to keep the house clean and keep the surroundings clean. The domestic animals were kept outside the houses and even the custom of adorning the houses with skulls gave way. After becoming Christians, people are more concerned about one another's health and total well-being.

In the early days, whenever they felt sick or any injury occurred, they went to their *opro kopfumei* (traditional healer). After the entry of Missionaries into their land, they understood that from the Missionary's bag, they saw the tablets and modern medicine for the first time. Seeing the miracle of tablets, people used to folk

the missionary with all sorts of complaints because they found enormous relief to their aches and pains. Thus, after the conversion to Christianity, they gradually distanced their folk medicine.

Impact on Education

A hundred years ago, the people in the region were reeling under the cloud of ignorance. Education was unknown to them. However, they had an institution (dormitory) where the youngsters learned life skills for survival. The unmarried young boys and girls had their separate sleeping houses or dormitories which are called *Khruchiizii* for boys and *Lochiizii* for girls. Through this institution, every young boy or girl had the opportunity to learn the art, culture, folk songs, folk tales, war techniques, disciplines, crafts, dance, music, wrestling, customary laws, etc. Today, the tradition of the dormitory system is no longer practiced among the younger generation after the coming of Christianity. Western education rapidly transformed Mao society. With the advent of Christianity, education became an inseparable trait for the younger generation which is made responsible for his/her welfare, fate, and living standard.

Impact on Economy

Christianization along with education, they are very much aware of the technical know-how of modern agricultural practices. As a result, today the Mao people including the Makhel village are the only community producing potatoes for commercial purposes in the state. The Mao people of Makhel village also cultivate fruits like plums, peaches, pears, guava, banana, passion fruit, kiwi, grapes, etc. for consumption as well as for selling. The Makhel people also rear a variety of animals like fowl, cats, pigs, cows, and buffaloes. Floriculture is developing in a big way in Makhel village and giving a big boost to the economy. From all these new alignments in the fields of agriculture and horticulture, the economy of the people has improved tremendously.

With the coming of Christianity, their worldview has changed with the wider perspectives of life and became no more isolated instead they offer an array of modern jobs or occupational avenues. The economy of the Mao's of Makhel village is slowly growing with time.

Impact on Religion

The Maos of Makhel have their traditional religion. They believe in the existence of the supreme god called *Oramei*. They worship different kinds of gods/spirits like plants, trees, animals, etc. They performed rituals and sacrifices for the well-being

of the people.

With the coming of Christianity, the traditional religion of Mao lost its importance and significance. At present most of the Mao people of Makhel village are Christian. The sacrificial act and element in the ancient religion were replaced by the self-sacrificing act of Jesus, and it became their greatest relief that the new religion had affected them.Another important contribution of Christianity was in providing a basis for the new relationship among villagers by emphasizing the love for the neighbour. Villages that had previously been at war with each other were brought together by the church.

Impact on Food Habits

The Mao people of Makhel village are non-vegetarians. Their staple food is *thobu* (rice). They take different kinds of curries prepared out of meat, vegetables, or both. They also eat roots and shoots. There is no food restriction for any occasion such as childbirth, marriage, death, funeral, etc. However, expecting mothers are not recommended to consume *voshu* (black crab), a purely black in colour with red eyes as they believe that the baby will die in the mother's womb

With the coming of Christianity, there were social reformations in the Makhel society by prohibiting the consumption of *hayi*. *Hayi* as a common drink was very closely linked with the animistic sacrifices and belonged to their own pagan life. The step taken by the missionaries and the churches resulted in the gradual reduction of consuming *hayi*at the initial stage. Today, the consumption of *hayi* is prohibited, thinking that the act is uncongenial to Christian spiritual growth. As time went on, tea substitutes for *hayi* among the Mao people.

Impact on Social Harmony

The new religion opens the door to more advanced communities and exposes them not only to the mainland Indian communities but also to the international communities. Common endeavors and goals like translation of a common Bible or gospel hymn book, inter-church councils, inter-tribe interaction, etc. serve as a platform for a sense of solidarity at the local level. Besides this, the introduction of Christianity also brings a qualitative change in inter-tribal, tribal, and non-tribal relationships because of the attached values of worldwide solidarity in faith, despite internal tensions and divisions.Thus, Christianity has helped to knit the ultimate source of social cohesion. Social values emanate from religious faith. Christianity, indeed, had brought about a radical social change by broadening the worldview from particularism to universalism.

CONCLUSION

It is observed that Christianity had made a significant impact on the social transformation of the Mao communities in Manipur. The Mao of Makhel had a traditional religion characterized by animism and today all of them have been converted into Christianity. With the coming of Christianity and education, the people were suddenly exposed to the outside world. The worldview of the people is now from the Christian faith where love, peace, helping hand is the core value of the people. The adoption of a new religion led to the inculcation of a new outlook, new cultural values, and the elimination of their traditional animistic belief and embedded a new concept in their attitude by constructing their lives in Christian terms.

They have a new outlook toward life, are hygienically aware, changed their lifestyle, and increased knowledge about the world around them. With Christian education, the message of love and forgiveness was instilled in the minds of the people. Language is always a cementing factor that brings people of the same tongue together. With the introduction of modern education Maos of Makhel village came into contact with the civilized world and they came under the influence of other people. So, changes took place in their social, cultural, ideological, religious, and many other aspects of life. Their attitude toward life, morality, and day-to-day living are affected.

Their material culture, habits, dress and customs, profession, and all styles of life are greatly affected by the Christian culture. Their old village cultural ways of life were disintegrated, defused, and displaced by new ideas and practices. Christianity has transformed the lifestyle of the Mao society. Intellectually, they have been transformed from universal illiteracy to literacy. The rapid and radical changes in their social life from a primitive and unsophisticated life to a high-standard modern lifestyle are all the impact of Christianity. Christianity provided an ideology that helped the Maos people maintain their identity in the face of serious erosion of their traditional religion, and social and political institutions.

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Incarcerations impact on quality of life, well being and coping among prisoners

–Tawseefaqadir
–Dr Rupam Singh

The learn to perform so far has exposed that the changeable recognized as a constructive issue for jail inmates'. It comprise hopefulness, affecting cleverness, finally viewpoint, community help, as well as socio-demographic changeable, for example, superior teaching.

Abstract:

This study will focus on brunt of imprisonment on cognitive performance, excellence of existence and happiness of prisoner along with community repercussion resultant as of imprisonment. Obviously prison engage dismissal as of relatives, kids, and associates and the trouble of the family, other than these areas of study contain be concerning totally deserted in educational study, prison statistics, neighbourhood law, and media reporting. New learning concerning the belongings of imprisonment on cognitive presentation, advantage of existence as well as contentment has urban a lot close on prison existence. It can furthermore stop unlawful performance with prospect generation. The correctional institute, all along by its policy, deceitful lying on the type are prospect to give defense as well as security to community, answerability as well as liability to offender, also teaching intended for the individual to wisely reintegrate reverse to their own neighbourhood. Separation as of the outside globe provides the inmates by a small number of options intended for associations among persons who show more pro-social thoughts or optimistic performance. Necessary direction-finding between prisoners and managerial civilization spaces inmates in an adversarial position among prison and jail management. . This reconsider of study creative-writing be able to serve up like a structure intended for potential strategy changes that give confidence hold up of fewer retributive penalty

Keywords: quality of life, well being,copingstrategies. Introduction.

Jail causes pain and anguish to make bigger beyond the jail ramparts above than occasion and generation. The mental cost connected to imprisonment over the small or long-standing can affect touching worsening inside the person which has a deep result on the relations system, the neighborhood, and society as an entire. This document focuses on the belongings of custody of blameless relative members or cherished ones, along with communal repercussions ensuing from imprisonment. Jail involves the dismissal of relations, kids, and associates as well as the disturbance of the relations, except these areas of learning have been approximately completely deserted in the educational study, jail figures, community rule, and media reporting. A fresh study about the belongings of incarceration lying on family and kids indicates that serving family uphold close relations can assist stop upcoming disruptive actions by jailed parents. It can furthermore stop unlawful actions by the upcoming generation. The correctional institute, all along by its policy, on the outside is intended to give defense and security to people, answerability as well as liability to the offender, and training for the person to sensibly re-integrate reverse to their community. Separation from the exterior globe provides the inmates with a small number of options for relations with persons who show a more pro-social viewpoint or optimistic performance. Obligatory direction-finding among inmates and managerial traditions places inmates in an adversarial position among prison and jail administration.

Carefulness, care teaching, as well as carefulness thought preparation drop beneath the sunshade of common thought exercise. A common agreement meaning of carefulness engages two mechanisms: (a) the automatic notice also (b) separate introspection of the current instant into an impartial as well as tolerant . Carefulness is frequently included in keen analytic familiarize, team-based thought schemes for example alertness analytic treatment as well as alertness pressure decrease. Even though exact schemes can slot in different balancing healing advances, carefulness is linked by better automatic during its center lying on self-contemplation, attention management, as well as emotion rule .It has to be imagined to one method fundamental to this association is the awake rule of intelligence region linked through executive functioning that consequences in better neurocognition. Learn on the effectiveness of carefulness in care for disruptive performance as well as linked criminogenic build contain purposeful mainly lying on the result of matter maltreatment as well as backsliding in imprisoned mature inhabitants . Inside criminal inhabitants, carefulness is quarrel towards decrease backsliding , reducing antagonism as well as despair, also augment self-worth as well as self-respond automatic, comprise repression of violence (Evans-Chase, 2013). Despite the rising attention on the feasibility of carefulness because an effectual interference into imprisoned

inhabitants, practical subjects are extensive inside the present creative writing, while renowned through Shonin into their reconsider. Amongst the different learns integrated inside their reconsider, they letter confidential abrasion charge, little example dimension, as well as likely assortment prejudice owing towards self-selection in the interference cluster, amongst previous matters. Carefulness have be shown inside the way of existing effectual inside recovering decision-making purposes inside neighbourhood along with scientific examples, other than the present learn resolve examination whether it is winning inside shock absorber shortfall linked among the continued pressure of imprisonment. As constant pressure is linked to damage analytic performance . it appears reasonable to pressure decrease, maybe the strongly supported advantage of carefulness , can give a defensive result inside an argumentative as well carefulness give confidence the go-between towards admitting as well as believe his present feelings with no drama lying on them, which can endorse extra effectual as well as an adjustable feeling rule.

Quality of life

The learn to perform so far has exposed that the changeable recognized as a constructive issue for jail inmates' .It comprise hopefulness, affecting cleverness, finally viewpoint, community help, as well as socio-demographic changeable, for example, superior teaching. The changeable recognized optimistic associates of inmates' It comprise those who's optimistic organization with introspection.It has been experimental conûrmed in examples except inmates, also. For example, self-worth, definite as the faith in one's aptitude to manage hard circumstances, is an important analyst of introspection. Quality of life in Fatherly of kids with intellectual debilitation, in persons with various indurations , or a person's pain from sufferings chaos. The largely frequently research as well as together the largely important analysts of it are: flexibility, life form the excellence that facilitates an individual to absolutely settle in adverse circumstances, as well as a community, hold up, whose optimistic effect on it has been established too in an example of jail prisoners. In addition, in the current learning, we examined one changeable that had not been inspected previously in the background of it: Strength of spiritual approach, unspoken confidence as well as the power of an individual's optimistic or adverse approach to God as well as the paranormal field. Several analysts have investigates the crash of spiritual exercise on jail existence as well as how jail prisoners manage the abasing that can happen in the jail situation. Journalist mention that faith permits a person to stay alive the dropping of liberty as well as decide the opinion of fault as well as insufficiency as captivating individual liabilities for their behavior or control.

Furthermore, spiritual association in jail prisoners is obliging in adapting performance and mental conditions. A superior rank of devotion is related to improving the psychological strength change and less information about punitive imprisonment. As per reports of Maruna et al, "the exchange description can put together different as well as disgraceful existence proceedings into a logical, authorized entire, renovate inmates' intelligence of their memoirs, as well as give them with expectations and a dream for the prospect. The importance of the strength of a spiritual approach for an individual's quality of life is not directly proposed by learners who stress the significance of devotion to it. Though, despite the shortage of creative writing loyal straight to this topic, several learn to perform survive. It was established that inmates with tall Quality of life extra frequently select optimistic spiritual management plans, while those with small quality of life further frequently select adverse someone. The adverse associates certain in the present learns were condition as well as quality nervousness, annoyance, and sadness, as distinct with chatter Berger; an adverse organization with it has been established in several learns. Managed methods can be optimistic and adverse associated with it also.

Wellbeing

There is a broad agreement that imprisonment unenthusiastically crash the happiness of inmates although the proof for the crash of incarceration on analytic aptitudes has been indistinct. Furthermore, the study on the harmful power of incarceration has to mainly approach Western countries. It is significant to understand that in growing countries, as well as particularly in sub-Saharan Africa, the forceful of incarceration can be changed. A great number of prisoners are detained for lengthy with no court hearing as well as for several causes, possibly comprised deficiency of capital in these countries, equally sentenced as well as pending court cases prisoners are detained in similar jails. Detainees' imprisonment position also as coming up trial/pre-trial or sentenced could cause much bodily fitness illness as well as psychiatric anguish for example PTSD, nervousness as well as sadnessor crash psychological/thinker performance.Though, there is a lack of literature investigating how imprisonment crashes the analytic aptitude of the dissimilar groups of prisoners. In the present learning, we investigate if the duration of imprisonment crashes the analytic aptitude of prisoners, and also if the incarceration rank of the prisoner's substance. We expect that the conclusion of the present learns will enlighten proof for options to imprisonment, as well as furthermore enlighten how the requirements of dissimilar categories of prisoners are believed.

Although the harmful classification concerning incarceration, jail inhabitants

have sustained to enlarge. A fresh estimate proposed that more than 11 million persons are internationally imprisoned, also as pre-trial prisoners or as punished inmates .

Coping strategies among prisoners

The word "manage" is typically utilized to demote a person's individual, background, as well as/ or else community plan which persons employ inside commerce situations that are apparent while reason pressure otherwise mental suffering. It has chosen renowned that management is looked upon because an unpaid as well as aware attempt, quite than a routine or else natural takes action. Likewise, the slanted insight of the grade of pressure linked to known circumstances is too significant: circumstances that are unbiased intended for several persons can survive stare because intimidating to others.

In brief, management comprises character, ability, otherwise way, together person as well as towards substance that being able to exist utilize towards get together the stress of circumstances. While the word is a theoretically minor road, different hatchets of unpredictability contain urbanized. Individuals in these investigations manage by their performance. The purpose of the cope is a straight consequence of the 2 major alternatives that a person has when countenance through worrying circumstances: (1) take steps straight lying on the circumstances; otherwise (2) manage the feelings which it has produced.The alternative involves a straight act meant to get rid of otherwise dipping the stress of the circumstances as well as/or else rising one's capital intended for supervision them. This is recognized because analytical management, as well as creates, and employs analytic plans that change the demanding association among the person as well as the surroundings. Other than managing to be able to aspire towards controlling the basis of the spiritual conditions on the pressure. This is recognized as affecting managers as well as attain with keep away from the aggravation, reanalyze it analytic as well as/otherwise presence to optimistic features of individuality inside adding towards the situation. Together ways of managing perhaps effectual also be able to exist attain with analytic otherwise developmental way. Though, several writers quarrel that investigative management is extra effectual inside circumstances that the person berry gutter preserve exist change while affecting manage must utilize inside circumstances look upon because hard or else not possible to modify.

Aim and objectives

The aim of the study was to explore the impact of incarceration on prison

inmate's Cognitive functioning, quality of life and well-being. In order to find out the answers regarding relationship between incarceration and these variables, the following research questions were formulated,

What is the impact of prolonged incarceration upon the cognitive functioning of prison inmate?

What is the impact of incarceration upon the quality of life of prison inmates?

What is the impact of incarceration on wellbeing of prison inmates?

What coping strategies do the prisoners utilize to adapt to prison environment

The investigation plan, example kind, equipment of dimensions also for the learning shortly states under. Together managing clusters with previous to as well as following new plans was employed to realize the consequence of imprisonment on analytic working, excellence of living, as well as happiness, with managing between prison prisoners. The topic was controlled the entire dimensions personally also were agreed on every one the essential commands by admiration to satisfying the surveys.

Participants

Prison inmates (N = 298; 277 males & 21 females) held across three facilities in a purposively selected state in the Northern region of Jammu and Kashmir participated in this study. We have selected one District jail northern District of Baramulla where inmates are held for the purpose to conduct court trials. Thus, the prison involved for Data collection in the study is the prison facility existing in the selected State.

Prisoners profile Variable (N=Total)	Total (%)	Men (%)	Women (%)
Personal factors Age group (N = 22.082)			
Up to 29 years	54.5	55.0	47.0
30 to 49 years	39.4	59.0	46.6
50 years and over	6.1	6.0	6.4
Skin colour (N = 23.442)			
White	23.7	27.4	26.0
Black/brown 5.5	67.2	67.0	70.6
Yellow/indigenous	5.5	5.6	3.5
Practices religion (N = 23.173)			
Yes, frequently	30.5	30.2	36.8
Yes, sometimes	49.0	48.8	53.4
No	20.4	21.1	9.8
Marital status (N = 23.016)			

Single	47.2	46.5	58.8
Married	43.7	44.5	30.7
Widow(er)	0.9	0.7	4.8
Separated	8.2	8.3	5.7
Stress (N = 23.871)			
Yes	37.0	35.8	57.9
No	63.0	64.2	42.1
Depression (N = 12.615)			
Minimal depression	36.3	37.2	22.2
Mild depression	31.7	31.7	30.7
Moderate depression	25.7	24.8	39.6
Severe depression	6.3	6.3	7.5
Aspects related to prison life			
Family ties (N=22.786)			
Maintains strong ties	77.4	77.9	68.7
Maintains normal/weak ties	10.7	10.4	15.1
Does not maintain ties	10.2	9.9	14.2
Does not have a family	1.8	1.8	1.9
Prison visits (N = 23.401)			
Yes	73.1	73.9	58.6
No	26.9	26.1	41.4
Length of time spent in prison (N = 23.226)			
< 1 year	42.9	42.6	47.1
1-9 years	53.9	54.1	50.5
10+ years	3.2	3.3	2.4
Work tasks performed in prison			
No	77.1	77.1	77.2
Yes	22.9	22.9	22.8

Descriptive statistics for Quality of life and wellbeing.

Dimension	Mean	SD	Min	Max
Global QoL	2.99	0.37	1.55	3.85
Psychophysical QoL	3.06	0.49	1.40	4.00
Psychosocial QoL	2.84	0.41	1.53	3.87
Subjective QoL	3.02	0.42	1.40	4.00
Metaphysical QoL	3.03	0.45	1.40	4.00
Global wellbeing	84	14.87	31.00	116.00
Physical well being	21.2	4.36	6	30
Psychosocial wellbeing	20.9	4.29	9	30
Subjective wellbeing	21	4.33	6	28
General wellbeing	68.7	18.67	5.90	100

The conclusion of this learning point to the requirements for better assets in the jail scheme to improve the accessibility as well as the excellence of psychological fitness overhaul excellence of living also inmates' happiness in jails, in turn, to bring the sufficient mind to this collection, among stress to female inmates. It is significant to emphasize those relations bind is a significant defensive issue alongside psychological fitness trouble. So, aside from being correct, that must be secluded, charitable inmates a chance to hold relations bind is a defensive issue next to the annoyance of affecting difficulties. We consider that these grades give a significant contribution to notify prospect interference in the jail scheme as well as the amplification of psychological well-being strategies. Such stress was tainted by the National Prison System Health Plan shaped in 2003. This paper gives for the growth of performance to stop psychosocial fitness difficulties due to custody moreover decrease the grave injure to health due to the employ of alcohol with drugs. Though, these objectives are distant from what life forms meet. The stipulation of fitness mind to persons disadvantaged of their freedom is a person correct. Though, it is essential to leave clear of the easy analysis as well as actions of psychological fitness trouble also more inmates' wellbeing stress: the entire jail scheme should be readdressed known the several rudiments of jail surroundings that place inmates in danger of infirmity, as well as congestion, small room circumstances, idleness, also deprived food. In its present shape, the jail scheme frequently intensifies the community elimination of knowledge by inmates previous to custody. The increasing result of the issues talks about inmate wellbeing jointly with the deficient of sufficient health maintenance stipulation in jail guide to the worsening of bodily with psychological fitness, resulting in the infringement of a basic right of those who are jailed - to take pleasure in high-quality fitness. There is an urgent requirement to admit that the merely correct that an inmate must misplace ahead of being imprisoned is the right to freedom; every one more human rights must be secluded.

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Laishram Samarendra's use of Satire as his Poetic Tool: A Reading of Lotus Blooms in the Garden of the East

–Sapam Dorendro Singh

In this crucial period of Manipur's fatality, there emerged young Samarendra who shared a great responsibility for the development of Manipuri literature, thereby presenting a perfect and different delineation of himself as a poet.

Abstract:

Manipuri poetry, which took a new turn towards modernism after the Second World War, started experiencing a new sensibility which set a new trend in writing poetry. Laishram Samarendra, one of the pioneer modernist poets in Manipuri literature, emerged as a rare talent. He tried to unmask the harsh and the cruel realities of modern Manipuri society in a very satirical tone. He ridiculed the corrupted and disillusioned Manipuri society, its political turmoil, social chaos, hypocrisy of the people, decadent moral and religious principles with new imagery and versification. He became more critical in his outlook as he tried to express his anger, frustration, helplessness and shock in the contemporary life. He had witty cynicism in his expression and the scope of his vision enclosed a lucid but a sincere intensity of a bitter and disillusioned vision of life and his society. Samarendra, in his poems, made comments without any malice towards anybody. It is also found that his writings are narrowly restricted within the sensibility of his society. The significance of his allusions is deeply rooted in Manipuri culture. Samarendra's clearness of thought, the direct treatment of the subject matter, the clarity in expression, etc. shows his individuality as a modern poet.

Key Words: Modernism, Renaissance, Sensibility, Satire, Sarcasm, Irony, Imagery, Allusion, Denunciation, Versification.

The British conquest of Manipur in 1891 and its repercussions which brought changes in the political, societal, and other aspects had an immense impact

on its literature. This period eventually heralded a new re-awakening and the renaissance in Manipuri literature. It possesses a wider concern for the rediscovery of Manipuri identity. When the Second World War ended in 1942, and after Manipur's amalgamation to the Indian Union in 1949, there was hope among the people of Manipur that life would be easy and happy. But against the wishes of the people, the jubilant aspiration turned out to be a disastrous frustration. Life became monotonous, many political parties emerged. But the development and changes that appeared in the post-war era Manipur just erupted as a cluster of materials to be used for sarcasm, irony, farce, satire, and denunciation. Everywhere there is slackening of effort, a steady deterioration of standards, and self-deception had assumed a regular feature.

The trend of contemporary Manipuri literature may summarily be assumed to have begun simultaneously with the historic Battle of Khongjom or Anglo Manipur War, 1891. It started more emphatically with the wind of European education yarned by Bengali language. What was more remarkable at the juncture is the import of printing machines in Manipur and the advent of publication of Manipuri periodicals. It became the birth place of Manipuri poetry thereby heralding the beginning of new or contemporary Manipuri literature. Thus, in the early decade of the 20th Century, newly awakened poets started building up Manipuri literature.

The trend of Manipuri literature has been changing from time to time. It sings according to the rhythms of religious, social, and political aspects. It is obvious after reviewing the history of Manipuri literature that its trend has changed its course under the impact of the religious, social, and political winds that swept the valley from time to time. As the Manipuris suffered the impact of the Second World War and its fallouts, human values degenerated to totally different forms from the old values. Corruption, nepotism, and dishonesty impacted the lives. Political, economical, and social aspects were disheartening. The government was not stable and had no connection with the masses. A sense of fragmentation and meaninglessness had come to characterise everyday life. It was coupled with the rise of industrialism and scientific development which had brought the existential crisis also.

In this crucial period of Manipur's fatality, there emerged young Samarendra who shared a great responsibility for the development of Manipuri literature, thereby presenting a perfect and different delineation of himself as a poet. In modernist Manipuri poetry Samarendra occupies a great place. Among the contemporary poets, who, according to Th. Ratankumar, are "city singers", and "tried to experiment with borrowed sensibility" (v), Samarendra is different. Thus, he possesses his

style of writing in which his dissatisfaction, unhappiness, anger, etc. are expressed through irony and sarcasm with satire as a poetic tool. Use of satire in Manipuri poetry was first seen in the poems of Hijam Anganghal. Here in this regard, Dr. Saratchandra Longjamba writes that in Manipuri poetry the writing style of ridiculing human follies and vices are first seen in the poems of Mahakabi Hijam Angaghal. Though they were not outstanding poems, they are of immense help in tracing the origin of satirical poetry in Manipuri literature (109). Angangal's poems like "Huinao Macha Yengba" which is about a simple test for common intelligence, "Nachom Chinbi" mocks at a woman who is unaware of her limitation, "Thoubandong Ningaidabi" ridicules a young queen of humble origin now forgetful of her past and "Siramaktada Maruna Yuba", a poem about an evil character who leaves a legacy of misery to his people even after his death are worth mentioning. But the acme of excellence is achieved with the hand of Samarendra who uses satire with perfection in Manipuri poetry.

Playing inside both the dystopian and utopian states, Samarendra places his hometown Manipur in every way his brilliant imagination could ever wander. The condition of his land strikes the poet and he responds to it. Thus, the poet searched for a suitable form for versification that matched his society. And he ultimately adopted the satirical style of writing to versify the impulses of the period and to expose the weakness and hypocrisy of the people. And he was brilliantly right to choose satire as a literary tool. It helped him a lot in his versification of the decadent society he lived in. Satire is described, according to A Glossary of Literary Terms by M.H. Abrams and Geoffrey Galt Harpham, as "the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards its attitudes of amusement, contempt, scorn, or indignation. It differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire derides, that is, it uses laughter as a weapon, and against a butt that exist outside the work itself" (272). With this tool, Samarendra derides the unpleasant realities of life in his society. His critical outlook, anger, frustration, etc. are versified into poetry by using satire as a tool.

Laishram Samarendra, a humble and modest person, is one of the most admired and celebrated among the modern Manipuri poets. He established himself as a poet with the publication of his poem "Lei Langba" 'Culling of Flowers' in the Khonjel journal in 1946 which also marked Samarendra's poetic journey. During his journey as a poet he published seven books: Wa Amata Haige Telanga(A Word to You O Kite); Mamang Leikai Thambal Shatle (Lotus Blooms in the Garden of East); Khul Amagi Wari(Tale of A Land); Kabi Samarendragi Khomjinba

Lairik(Collected Book of Poet Samarendra); Sanakeithelgi Laiphadibi by Tonu Devi(Doll of Sanakeithel Market by Tonu Devi); Wakchingi Kabita(Poerty of Winter); and Swargada Awaba Amasoong Nungaiba(Distress and Happiness in the Heaven).

Samarendra as one of the pioneers of modern Manipuri literature exposes the socio-political issues, the value system and the crises of that crucial period of the state's history. The greatness of Samarendra's poems, which are mostly written in a colloquial style, lies in their sense of freshness and surprise. His poems are peculiarly simple but carry tons of satire, irony, wit, and humour as his literary methods. Numitna Chingya Thanglakpa Tamyana Kori Chenlakpa 'When the yonder sun turns to the western hills the horizon crimsons at dusk' which is obviously a romantic rendering did not amuse the peopleof Samarendra's generation anymore. Because the period he was writing poetry, according to Th. Ratankumar, was "a period of transition from pre-war Romanticism to Modernism" (vi). So, Samarendra stood in the peripeteia of Manipuri Literature's saga and jotted down what we know today as his poetry. Simple and ordinary language became his frame of diction. Satire, irony, rhetorics, imageries being his literary tools. And satire being one of his distinctive methods. Some critics mention that Samarendra is the G. C. Tongbra of poetry. In an essay entitled "Samarendragi Seirengda Samajik Darshan" 'Social Ideal in Samarendra's Poetry', Dr. Saratchandra Longjamba writes that Samarendra has a similar stance with that of G.C. Tongbra (1913-1996). They cause laughter to the readers, but after deep retrospect, the readers may be crying and at the same time the writings gave rooms to rectify their mistakes and follies (67). G. C. Tongbra was also a great playwright who mastered in satire and stood first in competition to any of his contemporaries. Both of them were modernists. According to R.J. Meetei, G.C. Tongbra was the one who had brought Modernism in Manipuri literature to perfection. And he was followed by a bunch of poets including Samarendra who also had entered into the wave of modern period across the world. In their writings, there are frustration carried out by the disintegrated social values, disbelief in God's existence, isolation, etc. In their versification also, in order to suit the content they have selected, they used suitable techniques, symbol, imagery, and allusions. (11-12)

The unique style of writing of Samarendra everyone accepts is his use of satire. It makes him different from his contemporaries. There are lot of satirical poems in his anthology, Lotus Blooms in the Garden of the East. In his writings, he presents the decadent moral characters of different people and their blunders in a very comical tone through satire. Even if the characters the poet brings forth into his

poetry had resemblance with real life individuals, it does not incite anger as satire takes "the help of wit to play on wards in order to create a bitter effect, or of irony to mean harsh and caustic things through apparently innocent and palatable expressions or of sarcasm to express disapproval" (3839). Moreover, through his writings the poet never tries to hurt the sentiments of his readers.

Samarendra not only uses but also owns satire as his tool and uses it in a practical manner of poetry in Manipuri literature. When the poet searches the virtue and vice of life, he never tries to use borrowed sensibility, instead he tries to forage so many malpractices in his society and he wants it to be acknowledged by those who practiced it. So, in spite of saying it angrily and directly, it is being ridiculed satirically in order to give insight to the wrongdoers. That is to produce a caricature of what he has observed, he uses satire as a an effective tool of versification. Some may be annoyed at his caricature but according to Th. Ratankumar "Without any malice towards anybody, he made comments in the poem. . . . he never writes with a vengeance (ii)." And what makes Samarendra unique from other poets is that he says something but gives contrasting meaning. In the process he becomes the great satirist of newly formed Modern Manipuri Literature, and he succeeds in his great work of poetry tremendously. In his satirical tone, he ridicules Manipuri society which suffers from moral bankruptcy. One such fine example is found in his one of the short poems "Petty Thief", in which the poet manifests the predicament of small criminals against the greater criminals in a decadent and corrupted Manipuri society. Poor folks for their living sometimes steal but they are harshly punished but on the other hand so many bigger criminals are scot-free. The poem writes:

A petty thief

Is caught by six thieves

When fifty-six thieves trampled

And sixty-six thieves lacerate

The petty thief dies. (lines 1-5)

Satire as a tool of literature, used by writers as a corrective of human vice and folly because the purpose of satire is to ridicule frailties in human customs and institutions and, by causing laughter, to inspire their reform. Through satire poets ridiculed a type of person, a class, an institution, a nation, or even the entire human race. Laishram Samarendra tried to unmask the harsh and the cruel realities of modern Manipuri society in a very satirical tone. The title poem of the book, "Lotus Blooms in the Garden of the East" ridicules the Manipuri Society which seems to be developed with industries, co-operatives societies, corruption free governance; but in contrast to it seems the land is hollow inside. Every lines mock

the society, its people, it's norms in a very satirised tone. The title of the poem is borrowed from the ritual song of Lai Haraoba (celebration of ancient deities) which indicates prosperity. By using the indication of prosperity of the title, the poet displays the contradiction of Manipuri society and its people. Meiteis who engage in merrymaking, whoaredriven byselfishness and its schools and colleges where teachers are not engaged in teaching, students are ardent in using unfair means in the examinations; its hospitals and doctors who look down upon the patients are kept aside and in contrast he portrays the land as driven by righteousness and all surrounded by beautiful things. The following lines are extracted from the poem mentioned above:

Lotus blooms in the Garden of the east

The bumble bee sings over the honeyed flower

The Golden land of Manipur

Becomes a wonderful place

Six lakh Meiteis have got employment

They had stopped the luncheon parties. (lines 1-6)

The entire poem is full of sarcasm and witty criticism of Manipuri society. But the poet is not cynical though he holds up to ridicule modern Manipuri society. In a similar tone of irony on Manipur and its people, the poet also writes in his poem, "Let us Climb the Hill Today":

Oh God!

Is the land so beautiful

Is the valley so beautiful

Is the Khwairamband Bazar so clean

Is it so that the Meiteis are so united

Oh! Unite all the Meiteis today

So that you be united for all the years round (lines 43-49)

The poet ridicules the corrupted and disillusioned Manipuri society, its political turmoil, social chaos, hypocrisy of the people, decadent moral and religious principles with new imagery and versification. With these new sensibilities, the poet becomes more critical in his outlook as he tries to express his anger, frustration, helplessness and shock in the contemporary life. One example is found in the poem "Matric, I.A., B.A., M.A.!" in which the poem directly criticises the educated bureaucrats of the state. And the poet also indirectly expresses his anger against the poor infrastructure and development of the state. The literacy rate is rising may be because of the right to education however many are not able to make themselves self-reliable. Our students keep on learning by cramming the facts of the world

and other parts of India. Later they will become officers, teachers, doctors, engineers, etc. But they will do nothing exceptional for the state. The poet writes:

March ahead, march ahead

If you are regular in school

You will be regular in office too

Regular attendance of the office at 10 O'clock

No files to be kept pending in the office (lines 79-84)

The poet has witty cynicism in his expression and the scope of his vision encloses a lucid but a sincere intensity of a bitter and disillusioned vision of life and his society. It is also found that his writings are narrowly restricted within the sensibility of his society. In the words of L. Damodar Singh, "কবি অসিদা হৌজিকী milieu গী awareness যাত্রা কল্লা লৈ।" 'There is a strong awareness of contemporary milieu with the poet' (152). Therefore, the significance of his allusions is deeply rooted in Manipuri culture. Samarendra's clearness of thought, the direct treatment of the subject matter, the clarity in expression, etc. shows his individuality as a modern poet.

Thus, the poet started experimenting diverse aspects of writing and brought forth a new sensibility in Manipuri poetry. Critics call him as more of a patriotic satirist for his state. And according to Ch. Manihar Singh, "He is satiric, no doubt, in a gentle manner, but is never caustic (262)." The poet, in his pursuit to portray the realities of life, he himself adapts to the commonest environment around him and even adopts the day to day conversations among the folks for his diction. The poet finds to have sacrificed the softer subtlety of expression used by his predecessors. Even the poet has not spared the harshest and embarrassing, abusive, and vulgar expressions in his writings to depict the degenerating social conditions, losing moral values, inhuman treatments, corruption, and nepotistic conditions of a decaying society.

Samarendra's clearness of thought, the direct treatment of the subject matter, the clarity in expression, etc. shows his distinctiveness as a modern poet and this quality is acclaimed by critics and in the words of Th. Ratankumar, Samarendra's literary phenomena is admired as "literary individualism"(vi). To conclude, Thangjam Ibopishak may be quoted: "Samarendra is a personality in satirical poetry in Manipuri. . . . In the world of Manipuri poetry Samarendra's poems are not an experiment; but a success" (38-39). Though many of his works are satirical in nature and exude pent up anguish and frustration, they are not without suggestiveness and there are hallmarks of a great philosopher. This is what makes him a master of satire in Manipuri poetry.

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Life of a prostitute as described by Homen Borgohain in the novel 'Subala'

–Dr. Luish Gogoi

Subala is a story of the struggles of a prostitute. The novel is narrated in four chapters. In the first chapter the author narrated the life of very poor family and Subala was the girl of that family. This family had to struggle for their livelihood.

Abstract:

Literature is the mirror of the society. In this aspect, fictions are more effective in describing of the society. Homen Borgohain's Subala is must read novel in which the novelist gives his emphasis on a marginal group of the society. Here he describes the life and lifestyle a prostitute.

Need of the study:

Peoples in the marginalized groups are most suffered and affected. They suffer a lot in life. The life of marginalized group is reflected mostly in literature. In Assamese fictions, authors highlight their life style. But the life of the prostitutes yet to be covered in a board manner. To highlight the story behind the prostitutes, the study of the popular novel Subala by Homen Borgohain is taken here.

Methodology:

For discussion, the descriptive method will be adopted. To complete the study, primary and secondary sources will be taken. Information from various websites will also be considered.

About the author:

Homen Borgohain (Born: 7th December,1932) is an Assamese Fiction writer, Poet, Critic, columnist and also a top most journalist in Assam. He was born in a small village in Lakhimpur District in Assam, He passed his childhood in his village and had taken is high school learning from Dibrugargh, Assam. After Matricuyl;ation he wsa sent to Cotton College, Guwahati for his higher education. After completing

his graduation from Cotton College, Borgohain joined as a deputy collector under public service commission. Soon after joining in his government duty, he felt unhappy and resigned. After then, in the decade of seventies Borgohain started his career as a journalist and edited an Assamese newspaper 'Saptahik Nilachal' and after then he edited another weekly news paper 'Nagarik'. Borgohain also served as a senior staff representative in the popular Bengali daily newspaper Ajkal. After these he was associated with lots of Newspapers and periodic.

He was awarded the 1978 Sahitya Aakdemi Award in Assamese for his novel 'Pita Putra'. He was also the awardee of the Assam Valleyy Literary Award in 1991.

Subala: The Story

Subala is a story of the struggles of a prostitute. The novel is narrated in four chapters. In the first chapter the author narrated the life of very poor family and Subala was the girl of that family. This family had to struggle for their livelihood. Subala's widow mother earns by fishing, weaving and doing domestic help in the nearest area. Poverty suffered the family a lot and Subala was impelled to scarify herself as a prostitute by her mother. Subala's mother had no other way to hand over Subala to a villageboy named Naren. Naren sold Subala to an old woman without her knowledge and that old woman had taken Subala to Guwahati. In Guwahati, she was raped by Naren and Subala lost her everything. Even if she tried to commit suicide, but failed. Suffered a lot, and at last Subala feels that she has even lost the path of suicide.

In the second chapter, it is seen that Subala was mentally prepared for a life of prostitute. During this time, she meets her customer named Ranjit Choudhury. He had given her a ray of hope and wanted to take her as courtesan. Subala had even thought of a better life with Choudhury. But the old woman let Subala know that he is person of sexual imbalance. The dream that she thought of had destroyed. After then Subala faced a very critical condition in her life and found herself pregnant. There was no one take her responsibility. At last, she had only the way to do abortion and she did so. Subala ruined.

In the third chapter, Subala faced more trouble. Her only ray of hope, the old lady was about to die; and the old lady advised Subala to be shifted to another place. She joined in the red-light area of Athgaon. There, she meet a Dalal namelyKanti. This person had promised her to marry, and she dreamed of. But Dalal Kanti cheated her. She had not any way, but only to join in Athgaon again and started again her prostitute life.

The forth chapter developed with a new character named Ramu. Ramu was a little baby when Subala joined her life as a prostitute. This boy was born and brought up in the red light area in the sight of Subala and other prostitute. Ramu had developed the nature of the red light area, and one day Ramu demanded sex from Subala. She was schocked at all. She remembered the grown up of this boy and recounted her past. She was totally disappointed and hearted. In this part of the novel, it is also seen that some customers had commented on the over age of Subala on her face. This was also an embarrassing moment for her. She felt that her time in this line as a prostitute is about to over now. She said 'Now I can understand, it is the time to close the shop' *('Moi bujilu, mor dokan bandha karibar samai ahil')*

Homen Borgohain on his fictions and 'Subala': Borgohain carries the stories of his fiction from the real life. Borgohain says, 'I do not deliberately narrate or write such stories. … As a writer, I have this propensity or habit that the images of my characters spontaneously rise up in my mind's eye and I then 'paint' those images through the medium of words. … Without visualizing the characters and settings of my narratives, I am just not able to write. Perhaps this has been so because I have drawn all my characters from the real world.' (https://thewire.in/books/i-draw-characters-real-world-writer-homen-borgohain-documents-assamese-life-tribes)

The author expressed his first view on Subala in the year 1992 only. Talking to the monthly magazine 'Srimoyee', he said that Subala was a real character who came to Guwahati from the place Chhaygaon. He followed her, took interview and wrote the novel. On the other hand one of the important characters named Naren was based on a friend of the author. (Dhumuha aru Ramdhenu-2nd part, Page: 252)

Discussion:

Homen Borgohain shows his expertise in fiction writing. Despite being a male writer, Borgohain has the ability to narrate the life of women. In Subala he did so. He wrote the pathetic and tragic life of a prostitute. As a fiction writer in Subala, he shows his social responsibility, soreness, and also the ability to describe these bravely. By narrating the life of Subala, he strongly stands himself for the life of these kind of women in our society.

The novel is narrated by the main character Subala herself. In the first part of the novel, Subala told her life story, 'My Name is Subala. But, my friends known to me and the police personals might not believe that my name is Subala. They don't know me as Subala. I have different identifications and names for each and every people who is connected with me.' (*Translated., Subala: page-5*)

Subala was raped, was impelled to join as a prostitute by her mother. She was cheated by most of her customers. Even if in the last part, a boy who was born and brought up in front Subala demanded sex from her. It is very pathetic that due to the very poor economic condition and poverty Subala was sent to be a prostitute by her mother. When Naren, the person who raped her and brought to Guwahati, she thought of committing suicide.

The novelist described the pathetic situation of a prostitute. In our society, the prostitutes have no any dignity till this 21st century. They are just a machine to have sex and entertainment. Borgohain has the sensibility for this section of our society. Starting her life as a prostitute in her young ages, Subala passed years. When she was over aged as a prostitute,customers rejected her. And at last loosing the way of earning, she closed the door of her room and started saying, 'I am losing my customers by day by day. In this time of solidarity, when I have no customers, I close my door and count my money….. with the much of money that I have earned till now, can I eat till my death without any work' (*Translated*, *Subala: page-169).* This is too much tragic.

Findings:
1. Life of prostitutes are very pathetic.
2. Prostitutes impelled to join in their job due to poverty.
3. They are mostly cheated in their life.
4. Usually they take various nicknames.
5. The last part of their life is more wretched.

Conclusion:
After studying the novel, it is clear that the prostitutes are the most neglected and marginalized part of the society. By representing Subala, Homen Borgohain was successful in describing the troubles and sadness of the prostitutes.

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Links:

https://thewire.in/books/i-draw-characters-real-world-writer-homen-borgohain-documents-assamese-life-tribes

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Myths and Legends Surrounding The Settlers of Manipur: A Historical Documentary Discussion

–Dr. Ng. Meeta Devi[1]
–Dr. Nalini Nongmeikapam[2]

The population of Manipur, specifically the Meitei community, can be identified as a composite race with a substantial Mongoloid genetic heritage. The valley of Manipur has witnessed the assimilation of numerous immigrants of Aryan descent into the local population, as they migrated to Burma through this region.

Abstract:

The lack of informational sources, especially from the past, presents serious difficulties for This study aims to analyse the origins of the early settlers of the historical Manipur kingdom by examining the literary materials that have been available for an extensive period of time. The issue of research is evidently of a historical nature. The research is predominantly grounded in the comprehensive examination of locally known historical sources known as Puyas, as well as other scholarly works produced by local historians. One notable characteristic of the Puyas is the occurrence of transcriptions from the ancient Meitei script to the Bengali script, which was adopted by the Meiteis in the 19th century. However, it is worth noting that certain Puyas continue to be written in the traditional script. Another point of equal significance is that the Puyas, written in Bengali scripts and published accordingly, preserve the original language of expression, so emphasising their originality and authenticity.

Keywords: Puya, Lai-Haraoba, Ningthouja, Chak, Kangleipak, Pakhangba

Introduction

Manipur exhibits a diverse array of customs and cultural patterns. In the realm of art and culture, the classical and folk-dance forms serve as the most prominent embodiments of the state. Ras Leela is a

traditional performance art form that showcases the songs and dances portraying the playful interactions of Lord Krishna as a young child with the Gopis in the region of Brindavan. The Lai Haraoba, a spring festival observed throughout the months of April and May, is characterized by a customary, stylized, and ceremonial dance that is enacted to symbolize the pursuit of harmony and abundance. The Tribal folk dances of Manipur serve as a manifestation of the natural, creative, and aesthetic aspects inherent in the tribal way of life.

The Meiteis are renowned for their extensive cultural legacy. The cultural heritage in question played a significant impact in the establishment of the Meitei Kingdom. The historical origins of sports in Manipur can be traced back to its political heritage. The occurrence of wars and conflicts between the smaller kingdoms and their neighboring countries led to the development of an advanced physical civilization. One noteworthy aspect of the physical culture of the Meitei community pertains to their traditional indigenous games. Several significant indigenous games in Manipur include **Mukna, Khongkangjei, Sagolkangjei, HiyangLamjel, Lamjel, and Kang**.**Mukna, Khong-kangjei, and Lamjel** represent significant occurrences within the cultural framework of Laiharaoba, a religious celebration deeply rooted in the Meitei community. Kang is another indigenous game that is played as an extension of Laiharaoba by certain Umang Lais. **Yubi Lakpi,** an indigenous game of the Meiteis, was introduced in Manipur subsequent to the arrival of the Hindu faith in the region.

Name of the Country

The state currently known as Manipur has undergone various appellations during its early history. The term "Manipur" itself carries the connotation of a land abundant in precious stones. As documented in *SanamahiLaikan*, it is evident that the modern name "Manipur" was formally adopted in the 18th century, specifically during the reign of Garibaniwaz (1709 - 1748 A.D.) (Bhogeshwor Singh, 1973, p. 49). The kingdom was referred to as **Mekhala**, as evidenced by a coin featuring the same ruler being described as Mekheleswar, the Lord of Mekhala or Mekhele(Singh, 1982, p. 36).In addition to Manipur, the region is also referred to by additional indigenous names, namely **Meitrabak,Poireipak**, and **Kangleipak**, which respectively denote the land of the Meiteis, the territory of the Poireis, and the land of the Kangleis respectively. During the historical era, the region and inhabitants of Manipur were referred to by many appellations by neighboring nations. The Shan people referred to her as **Cassay**, the Burmese referred to her as **Kathe**, and the Assamese referred to Manipur and its residents as **Kaklee**. According to

Khelchandra Singh (1969, p. 2), the four Chak periods in Manipur were associated with different names. These names include Tilli Kaktan Ahanba in *Hayi Chak*, Milai Pangthaklam in *Haya Chak*, Hana-Semba Kana Laiba TillikokLaikairen in *Khunung Chak*, and Muwa Pali in *Kana Chak*. As to the account of **Sandrembi Chaishra**, it is noted that prior to the reign of Nongda Lairen Pakhangba, the region of Manipur had a significant inundation caused by the overflow of water from the Loktak Lake. Consequently, the local populace sought refuge in the nearby hills (Manijao Singh, 1978, pp. 6–7). According to Hindu mythology, Shiva, a prominent deity, was believed to have caused the desiccation of the area and thereafter engaged in a divine dance alongside other god. According to mythological accounts, it is said that Anata, a deity in the form of a serpent, expressed satisfaction and bestowed a generous abundance of precious gems onto the land. Consequently, the region came to be recognized as Manipur, denoting a geographical area renowned for its wealth in gemstones.

Genesis of The Populace

The population of Manipur can be categorized into two main groups based on the geographical peculiarities of the region: the valley people and the hill people. The valley population consists of four distinct ethnic groups: the Meiteis, the Bishnupriyas, the Meitei Pangals, and the Lois. Within the valley of Manipur, the Meiteis emerged as the most populous and dominant ethnic group among the diverse array of communities residing there. The term "Meitei," originally used to refer exclusively to individuals of the Ningthouja dynasty, was later extended to encompass the entire Manipuri population residing in the valley. The remaining clans, residing in distinct regions within the valley, were identified by their respective clan names. This arrangement reflected the independent nature of the seven clans, each occupying their own defined territories. According to the research conducted by W. McCulloch, the inhabitants of the valley can trace their ancestry back to the hill tribes in close proximity. The basis of his contention is as follows - "From the most credible tradition it appears originally to have been occupied by several tribes. The principle of which name were Luwang, Moirang, Khuman and Meiteis all of whom came from different directions"(McCulloch, 1980, p. 4).Sir James Johnstone presents a divergent perspective upon doing a thorough analysis of the physical dwelling and composition of the Manipuri people, who are considered to be a distinguished lineage originating from a Mongoloid stock of Indian and Chinese descent. The migration of repeated waves of Aryan populations into the valley and subsequently into Burma

during prehistoric times can be attributed to the phenomenon under consideration(Johnstone, 1896, p. 97).

The population of Manipur, specifically the Meitei community, can be identified as a composite race with a substantial Mongoloid genetic heritage. The valley of Manipur has witnessed the assimilation of numerous immigrants of Aryan descent into the local population, as they migrated to Burma through this region. This process of assimilation is evident through the observed impact on the physical characteristics and cultural practices of the people(Jhalajit, 1965, p. 11).The history of Manipur has observed the occurrence of ethnic fusion despite the presence of geographical barriers in the form of mountains. The historical migration patterns of many ethnic groups, such as the Chinese, Tibetans, Burma, Shans, and the neighboring states of Manipur, have resulted in a consistent influx of immigrant immigrants over the course of several centuries.

The Migrant Settlers

The Manipuri Muslims, also known as Meitei Pangal, and the Manipuri Brahmins, also known as Meitei Bamon, have emerged as significant demographic groups inside the Manipur valley. The individuals in question did not constitute the indigenous population of Manipur. Occasionally, Manipuri Brahmins migrated to Manipur with the purpose of establishing themselves and propagating the teachings of Hindu Vaishnavism. The Manipuri Brahmins established their presence in Manipur during the reign of King Kyamba (1467 - 1508 A.D.), marking their initial settlement in the region(Ibungohal, 1987, p. 207).During the reign of Khagemba (1597 - 1652 A.O.), six Brahmin families migrated from the western region. The Brahmins were bestowed with surnames based on their respective occupations.Accordingto BamonKhunthoklon,(Munal Meitei, n.d., p. 5)As per BamonKhunthoklon's account, it documents the migration of six Brahmin lineages originating from various regions in eastern India, who subsequently established residence in Manipur under the reign of Khagemba. The individuals in question possess the names Aribam, Shamurailatpam, Shanglakpam, Hidangmayum, Khongbritalpam, and Thongyatabam. As per the findings of L.lbungohal Singh, the Brahmin lineages that migrated during the reign of Khagemba encompassed **Aribam Bishnulatpam, Aribam Sagonlailatpam, Aribam Tampaklailatpam, Samoorailatpam, Sanglakpam, Hidangmayum, Kongballailatpam,** and **Thongkhatabam** (Ibungohal, 1987, p. 208).The king appointed these Brahmins to fulfill certain religious duties. Furthermore, it is noted that certain families were bestowed with surnames based on the geographical locations of their settlements. The Aribam families' forebears migrated

during the time of King Khagemba from Baraha Nagar, located in West Bengal. The **Shamulailatpam** Brahmins trace their lineage to Gram Calcutta, West Bengal, while the **Shanglakpam** Brahmins are from Kumilla. Similarly, the **Hidangmayum** Brahmins have their origins in Khoradha, West Bengal, the **Kongbrailatpam** Brahmins in Nabadweep, and the **Thongatabam**Brahmins in Kharadah, West Bengal. In Manipur, the Brahmins typically established their settlements along the riverbanks, consistently favoring the southern side of the bridges. The remaining Brahmin lineages were bestowed with surnames derived from the deities they had revered or the positions they had occupied. The practice of Shamulailatpam involves the worship of Ganesha, who is revered as the deity associated with elephants. The individuals known as Shanglakpam and Hidangmayum are associated with the positions of Sanglakpa and Hidang, respectively, which are traditionally held by members of the Brahmin caste(Jhalajit, 1965, p. 117).

In a similar vein, it may be noted that the initial establishment of the Muslim community occurred in 1606 A.D., when King Khagemba achieved a decisive victory over his brother Sanongba. The latter had led a substantial Muslim force in rebellion against the king(Ibungohal, 1987; Ibungohal Singh & Khelchandra Singh, 2005). Based on the historical account provided in CheitharolKumbaba, the Royal Chronicle, it is documented that the military forces of the monarch successfully apprehended a total of 30 elephants, 1000 muskets, 1000 soldiers, and a substantial contingent of auxiliary personnel, encompassing blacksmiths, utensil makers, washermen, grooms, and elephant tenders(Ibungohal Singh & Khelchandra Singh, 2005, p. 33).The establishment of Muslim settlements in the historical context of Manipur commenced in the year 1606 A.O., under the rule of King Khagemba. The Muslim community in Manipur was granted permission to establish settlements, whereupon they adopted various surnames based on their respective occupations and the surnames of their spouses. As a result, their descendants came to be recognized in Manipur as Meitei Pangals. During the reign of King Khagemba, R.K. Sanahal identifies several families that were established in Manipur (Sanahal Singh, 1989):

1. **Ipham**: They were so called because they had settled in the 'E' (reed) lngkhol.

2. **Khullakpam**: They were so called because they were descendants of General Muhammad Shani who was defeated at Yongoi-Karong battlefield.

3. **Khut Leibam**: They were so called because they were expert in making of handicrafts.

4. **Shangom Shumbam**: They milked the cows and gave milk to the king

Khagemba.Therefore, their descendants were known as ShangomShumbam.

5. **Yumkhaibam**: King Khagemba gave the clan name Yumkhaibam as the brothers wereseparated.

6. **Korimayum**: They presented a Dolai (Palanquin) coated with Kori (Copper) to the kingKhagemba. Hence the name Korimayumwas given to their descendants.

7. **HawaiIngkhol**: They settled at the lngkhol (homestead) of LaiyingthouKhagemba where hawais (beans) were grown, hence the name Hawailngkhol was given them.

8. **Sairem**:A woman of Sairem of Meitei clan was married to aMuslim of this group. Hence the name Sairem was given by king Khagemba to their descendants.

9. **Moijing**: The community established their settlement in the vicinity of the foothill inMoiching during the reign of King Khagemba, thus earning the appellation "Moiching settlers."

10. **Leishangkhong**: They were settled at Leishangkhong during the reign of king Khagemba, hence they were known as such.

11. **Sajoubam**: They were the descendants of a very stout and muscular man, hence the name Sajouba was given to him and his descendants.

12. **Urupmayum**: They were settled at Urup during the reign of king Khagemba, hence they were known as Urupmayum.

13. **Maibam**: They were descendants of a Maiba, hence the name Maibam was given tohim and his descendants by the king .

14. **Thoubalmayum**: They were settled near the Thoubal river hence they were known asThoubalmayum as given by king Khagemba.

15. **Moinam**: They gave one Moina (a bird) to the king Khagemba, hence the name Moinam was given to their descendants.

16. **Mushra**: They came from MusharaTonimula in the reign of king Khagemba. Hence, they were known as Mushra.

17. **Phundreimayum**: They were making furniture etc. by usingPhundrei - a device, hence king Khagemba gave the name Phundreimayum to their descendants.

18. **Bagimayum**: They caught a Urok - a bagi and gave it to the kingKhagemba,

hence the name Bagimayum.

19. **Thongkhongmayum**: They constructed the pillars of bridges; hence they were known as Thongkhongmayum.

20. **Nungshayaibam**: They were enjoying sunbath; hence they were known by the name.

21. **Shinga Khongbam**: They were suishkhongba - Shinga is amusical instrument,khongba means playing, hence the name Shinga Khongbam.Mausham: They were the wrestlers, hence the name was given.

22. **Keinoumayum**: They settled at Keinou, hence the name Keinoumayum was entitled.

23. **Kamalmayum**: One Kanak woman was married to a man of this group, hence the name Kamalmayum.

24. **Basimayum**: They played flute, hence the name Basi (flute), mayum (families).

25. **Phusham**: They were potters, hence the name Phusham.

26. **Phukhrimayum**: They looked after the Pukhri -tank/pond of king Khagemba, hence they were known as Phukhrimayum was given tothem.

27. **Dolaipabam**: They worked at the DolaipabaLoishang, hence they were known as Dolaipabam.

According to ***KhagembaLanpha[1]***, historical records indicate that during the reign of Khagemba, an individual named TiIii Dayaram was reportedly apprehended by Akhom Mayon. The individual's occupation was operating an oil crusher, which was specifically designed to extract oil for the monarch. ChiromLairenmei apprehended four individuals, specifically Yuki, Dhopa, Krishnadas, and ThokkhiKhopa. Nongshamei successfully captured individuals from various occupations, including Hiyaimol the potter, Shukton the sugarcane juice crusher, Krishnadas the weaver, PhunalGhendas who later adopted the name Shudra Binod, Chandiya who later became Mayengbam, a Conch player from Kritya Govardhan's family, a musician from Kritnya Shri Niwa's family clan, another weaver, a sepoy who later became Mangalmayum, Partharam the horse keeper, Lairikyengba who settled in Kakching, another Lairikyengba who settled in Chuki, Ramdas the blacksmith who resided in YairipokLaimanai, and Shivaram the horse keeper who

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[1] A Meitei puya

settled in Langathel. ThiyamPungshan apprehended Lairkyengba Ramdas, a resident of Doab, Ulamot, who was engaged in carpentry. Additionally, he apprehended Dayaram, who settled at Phoukakchao, and Binod, a silk producer who later adopted the name Thoudam. The security guard, Sarabna, apprehended PangalAlinsa, who had established residence in Yairipok. Similarly, Lairikyengba Haridas, who had settled in Doab, was apprehended. Hun, the brass maker, had taken up residence in Hangoon, and Kade, a fisherman, had transformed into Soukaicham. Lakham Singh, originally a gardener (mali), had adopted the name Ngangom. Yogi Gouyaram had become Mayaegbam, while Damudor, a fisherman, had settled in Thanga. MusalmanPhundrei resided in Nungcha, and MusaIman Sheikh, a blacksmith, lived in Lolai.

A distinct group of individuals, referred to as Bishnupriya, warrant noteworthy recognition within the societal framework of the Manipur valley. The physical characteristics exhibited by the Bishnupriya community are notably distinct from those observed in the Meitei or Manipuri population. In historical records, it has been documented that a group of individuals, who were once referred to as Mayangs, were identified as war prisoners. These captives were taken by King Khagemba subsequent to the Cachari war, which occurred in the year 1602 A.D(Ibungohal Singh & Khelchandra Singh, 2005, p. 32). Bishnupriyas do not belong to the Mongoloid ethnic group, but rather exhibit a stronger affiliation with the Indo-Aryan lineage. The majority of individuals belonging to the Bishnupriya community exhibit a darker complexion. The Bishnupriya community has established their settlements in many regions, including Ningthoukhong, Nachou, NgaikhongKhulen, Ngaikhong Khunou near Loktak Lake, Wangjing, Heirok, and Khangapok. The individuals in question were the progeny of migrants originating from Eastern Bengal, who arrived in Manipur at various points in time. The origin of the Bishnupriyas has been a subject of scholarly debate, with varying perspectives and significant controversy among researchers. The linguistic characteristics of the Bishnupriya community exhibit a sanskritic influence, displaying a notable connection to both the Assamese and Bengali languages.

The Lois of Manipur

The Loi, another demographic residing within the valley, are dispersed over many locations throughout the region. The 'Loi' refers to a marginalised group in Manipur society, namely those who are considered backward and belong to the scheduled caste. This group has historically been associated with the disadvantaged and socially degraded sections of the community. Based on a comprehensive

assessment, it can be concluded that the Loi people do not constitute a distinct ethnic group when seen in comparison to the Meiteis. This group comprises individuals of Meitei descent, including both indigenous Meiteis and those who were banished from society by the monarch due to their violation of specific social rules and practises. In addition to this, individuals who were taken captive during times of conflict and hostility were also encompassed within the Loi category. The Lois have established settlements in Chairel, Andro, Khurkhul, Chandrakhong, Phayeng, Kameng, Sugnu, Sekmai, Chakpa, and Leimaram. The individuals in question utilise a distinct dialect that exhibits a notable amalgamation of Meitei vocabulary. In addition to Lois, the Haris and Yaithibis are also present and are regarded as being even more impure. These individuals possess expertise in the production of rice bears, salt, and pottery. Cultivation is an additional significant occupation among the populace. King Khagemba is said to have been the inaugural ruler to employ Loi villages as facilities for incarcerating convicts. Historical accounts suggest that he dispatched captives, who were likely obtained during a raid against the Nagas in the vicinity of Maram in the North, to Sugnu in the year 1645 A.D. A decade later, KhulChaoba, the subsequent ruler, relocated a group of individuals from Manipur who, led by the Angom Ningthou, had initiated a significant uprising against his authority, to Charai Loi (Hodson, 1908, p. 9)

The Hill Dwellers

The hill tribes reside in the hilly regions of Manipur. The constitution of India acknowledges the existence of thirty distinct hill tribes. The two main groups can be generically categorised as the Nagas and the Kuki-Chin tribes. The Nagas residing in Manipur encompass a diverse range of ethnic groups, including the Tangkhul, Liangmei, Rongmei, Zemis, Mao, Maram, Maring, Tarao, Mayon, Thangal, Monsang, Lamkang, Anal, Chothe, and Chiru. These groups are characterised by their shared linguistic affiliation as Tibeto-Burman speakers. The migration of the people into Manipur has been extensively documented in their cultural traditions, which have been perpetuated through folklore, hymns, and songs. The Nagas possess various legends pertaining to their origins and migratory patterns. The traditions of this group provide valuable insights into their historical migration and settlement patterns in the regions of Manipur and Trans-Chindwin. According to the historical and literary writings of the Meitei people, the Naga tribes are documented as having inhabited the highlands of Manipur. The settlers established their presence throughout the hilly regions of Manipur, specifically in the western, northern, and eastern areas. The Mao, Maram, and Thangal communities established their settlements in the

Northern hills. The Tangkhuls reside in the Ukhrul district, which is situated adjacent to Burma. The Chandel district, situated in the South-West bordering region of Burma, is inhabited by several ethnic groups, including the Maring, Moyon, Monsang, Anal, Tarao, and Lamlang communities.

People from Manipur who identify as Kuki-Chin are descended from the renowned Kuki-chin family. They share a language family with the Meitei. A wide variety of indigenous peoples in northeastern India and southeastern Burma are collectively known as Kuki. I. The Paite; (ii) the Hmar; (iii) the Simte; (iv) the Thadou; (v) the Zou; (vi) the Gangte; (vii) the Purum; (viii) the Vaiphei; and (ix) the Mizos are the clans that make up the Kuki-chin.

They lived in the districts of Chandel, Churachandpur, and Sadar hills in Manipur. Members of the Chothe, Chiru, and Korn tribes all identify as Naga. To the southern highlands of Manipur likely came the following people groups: Aimol, Chothe and Chiru, Koireng, Korn, Purum, Anal, Hmar, Lamkang, Mayon, Gangte, and Vaiphei prior to the 16th century. Simte, Paite, Zou, and Thadou are among the other tribes that made the journey to Manipur in the 17th and 18th centuries. Recently, many Mizos have made Manipur their permanent home. The Kuki-chin people now inhabit nearly every region of Manipur. The hill people are often said to be courageous, down-to-earth, charming, and fiercely patriotic. During the past, when surrounding countries attacked Manipur, they served the cause of protecting the state well. They enriched Manipur's cultural history with their dance, music, arts, and crafts(Kummel, 1971, p. 2).The process of habitation in this ancient land originated from the elevated regions, such as hills, while the lower lying areas, including valleys, were submerged. The Meiteis, to this day, continue to preserve the oral traditions that recount the stories of their early settlements at the Koubru hill and Langmaiching (also known as Nongmaiching) hill.

Itisstillsung,

"*AwangKoubruAsuppa*

LaiKhundaAhanba"

(Loose translation: North Koubru the Absolute, the place where the ancestor first settled).

The individuals embarked from Koubru hill and proceeded to Langmaiching, where they commenced the process of establishing a permanent residence. During the early Christian era, or possibly slightly earlier, the progenitors of the nine salais began to migrate into the valley. The native tribes inhabited the hills(Kummel, 1971, pp. 2–3).Over the course of time, various ethnic groups have relocated to the highlands as a result of political pressures. The Meiteis and local tribes established marriage

connections, resulting in their offshoots becoming the forefathers of the present-day Meiteis and local tribes. The most compelling evidence supporting this assertion lies in the observable differences in biological characteristics between the two cultures. (Kummel, 1971, p. 3).

Conclusion

According to W. McCulloch, the Moirang tribe is associated with the southern region, which is in proximity to the Kookies. Similarly, the Koomal tribe is linked to the eastern direction, where the Murrings, Meiteis, and Looang tribes are situated. The last three tribes are specifically located in the northwestern area, adjacent to the Koupooes. The languages spoken by the Murrings, Kookies, and Koupooes exhibit significant similarities. Given that the Koomul and other related tribes were historically dominant in the valley at various times, it is reasonable to anticipate a noticeable resemblance between the present-day language of the Meithei people, who are now united under this name. This expectation is indeed confirmed. Each of these tribes also possesses distinct cultural traditions, with the Munniporees being considered as derived from them(McCulloch, 1980, p. 4).

Meiteis history spans four eras from creation to the present. Hayi, Hayachak, Langbachak, and Kona Chak. Kona chak began with Nongda Lairen Pakhangba's accession. This changed Manipur's history. He represented the mythical Koijingtingthokpa. He was the general ancestor, spiritual leader, and cultural leader. Along with Ningthouja clan, other clan and tribal chiefs ruled this country. Seven autonomous but closely knit and associated princes from different regions of Manipur constituted the Meitei ethnic group. Ningthouja, Khaba-Nganba, Chenglei, Angom, Khuman, Luwang, and Moirang comprised Meitei Confederacy. Mangang, Manding, Chairen, Khende, HeirenKhunja, and other tribes were eventually incorporated into one of the seven great empires. The seven principalities (or tribes) fought again for generations until the Meiteis or Ningthoujas took them all over. Meitei became their collective name after absorption(Manikchand, 1988, p. 147).Consequently, the Ningthouja clan successfully defeated and incorporated the principalities of adjacent leaders in a sequential manner, finally culminating in the establishment of the Meitei state during the 15th century A.D.

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Nuptial Dissension Besides Liberation Quest in Nayantara Sahgal's *Storm in Chandigarh*

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In Saghal's made-up universe, women who attempt to break free from their surrender of their individuality and escape from servitude are the main characters. The female protagonists in the text feel completely alienated in the rigidly traditional society and suffer from an emotional distance in their relationships.

Abstract:

The theme of Sahgal's works is feminism, that defends the liberties and freedoms of women. Sahgal's own observations and feelings served as the inspiration for many of the characters in her novels, which are thereby extensively autobiographical. Throughout her works, female heroes fight to expand the air of freedom and overcome stale customs and conventions. In Saghal's made-up universe, women who attempt to break free from their surrender of their individuality and escape from servitude are the main characters. She portrays the estrangement between a couples, who are brought on by a shortage of interactions, an illicit relationship, moral dilemmas, and behavioural irreconcilability.

Keyword: Relationship, Marital Discord, Liberation, Women's Quest

"When the spouses live together, remain legally married but their marriage exists in name only".

India's most renowned female author is Nayantara Sahgal. She is well-versed in the aftermath of India's independence as she is intimately linked to the political family. She has seen India's whole post-independence political landscape. As a writer and journalist, she observes the state of affairs in India.Like her prior books, Nayantara Sahgal's third work *Storm in Chandigarh* juxtaposes two worlds: the interpersonal realm of politics and the intimate domain of man-woman relationships.

Sahgal emphasises how a girl's psyche is

influenced from an early age. While girls are subject to many constraints, boys are free to engage in any activity, moral or immoral. Women in contemporary culture should not be viewed as the traditional passive objects of sex or as people who are only capable of taking care of the household and the kids without having a distinct identity of their own. However, as society has changed and people's consciousness has increased, women have developed into more independent thinkers who are looking for their "selves" and a place in it.

In Saghal's made-up universe, women who attempt to break free from their surrender of their individuality and escape from servitude are the main characters. The female protagonists in the text feel completely alienated in the rigidly traditional society and suffer from an emotional distance in their relationships. A woman ought to be possessed while under captivity since she is a sexual object. A woman's primary responsibility is to provide for her husband's bodily needs and raise their children.

In Nayantara Sahgal's fictional universe, the themes of freedom for oneself and Indian freedom arose. She handles both governmental and domestic crises concurrently; in her literary matrix, failing marriages and disintegrating politics are at the heart. With the rise of literacy and the support of groups that work to free women from the constraints of antiquated customs, that have emerged some signs of agitation among women in the last few decades. In the years after India's independence, many women felt compelled to break away from the constraints of matrimonial ties.

She has truthfully and forcefully brought attention to the marriage problems that four couples in the novel *"Storm in Chandigarh"* face: Inder and Saroj, Jit and Mara, Vishal and Leela, and Nikhil and Gauri. It is determined that the couples' incapacity or lack of communication is the primary issue causing marital problems in this book. Both Mara and Gauri live free lives while attempting to hold onto their own identities. Gauri isn't prepared to dissolve into her husband Nikhil's cosy world. Mara also seems not prepared to live a dull and pointless existence with Jit. She is not prepared to lead a quiet, elderly, and nasty typical married life. She won't allow her identity to get entwined with her husband's.

The lack of mutual dialogue and communication of Saroj and Inder is the issue that breeds animosity in their relationship. The fundamental issue in their relationship is that Saroj feels afraid to talk to Inder. She makes note of: "Half the time one is afraid, you know of saying the wrong thing or of being misunderstood - just of being oneself and being punished for it. So one spends such a lot of time acting or at least hiding, oh that's very tiring" (95).

Sahgal gives additional attention to Saroj's situation, one of the main character. She is wedded to the haughty and callous businessman Inder. Saroj is a freelance journalist who contributes stories and columns to several of the top English-language Indian publications. Because of this, Saroj is constantly discouraged by her business spouse Inder. Saroj is unable to put up with her husband's rudeness and lack of responsiveness. She longs to break free from her husband's crushing grasp and become independent of him.

Inder sees women as nothing more than material belongings and ignores the human element. He tells Mara this without holding back. "A Thousand years from now a woman will still want and need a master, the man who will own and command her—and that's the man She'll respect" (92).Inder consistently rejects women's uniqueness. According to him, women are parasites that can only exist with the help of males. The tragic circumstance of Saroj, who tries but is unable to express her love and care for her spouse, is shown here by the writer. The author portrays Inder's totalitarian outlook as:

> ….he wants her to be at warm once warm and cool in bed he requires her to be wholly his and yet no burden; He wishes her to establish him in a fixed place on earth and to leave him free, to assume the monotonous daily round and not to bore him, to be always at hand and never importunate; he wants to have all to himself and not to belong to her; to live as one of the couple and to remain alone. Thus she is betrayed from the day he marries her. (94)

The important occurrence that happened during Saroj's college years widens the already tumultuous marriage of Saroj and Inder. She has given herself up to her spouse in order to maintain her family life quiet and pleasant. Saroj wants to discuss everything with her spouse and has no intention of keeping secrets from him. She admits to her husband one day, still naive, that she slept in the same bed as a male while she was a college student. When the demon in Inder awakens, it viciously beats Saroj. He is ruthless and aggressive by nature, incapable of handling delicate or enthusiastic additions. "While Saroj longs to penetrate his inflexibility, Inder persists in raking up the past and withdraws into his own self, leaning her outside, isolated and unhappy beating against, numbness like a bird against a windowpane, trapped in a futile frenzy" (97). And the author says that, "The past rose in dreadful images to taunt his manhood. Jealousy had caught him unprepared.... He was maddened by it" (102).

He refers to Saroj as a sinner despite having extramarital affairs with other women, such as Mara. However, Inder feeds his masculine ego and is insensitive

to her sentiments, which causes them to argue and become resentful of one another. However, this marks the beginning of an annoyance for him. It is, in his opinion, a real nice slide by. Inder believes he has transgressed. "In an order that clearly demarcated the roles of men and women, unless that venerable order was breached, trampled, and mocked, He was maddened by it. When it came over him, he sat looking at Saroj with avulsion that had ancient, tribal male roots." (36)

While Inder has no justification for his own extramarital affair with another man's wife, he is punishing his wife for their one and only premarital connection. Throughout Indian society, it's illegal for a woman or girl to engage in sexual activity with any male; yet, it is not deemed criminal for a man to engage in sexual activity with other women either before to or following marriage. He would physically and emotionally abuse her and punish her frequently: "a wife was one half of an enterprise, the complaint partner who presided over home and children and further husband's career."(46)

Inder is torturing his wife for having pre-marital relationship once only, while he had no explanation to offer for his own extra-marital relationship with another man's wife. In Indian society, it is a crime for a girl or a woman to have a sexual intercourse with any man; on the other hand, it is considered no crime at all for a man to have sexual relations with other girls before or after his marriage. He would punish her quite often and torture her physically and mentally:

> When Inder could not sleep, he resurrected the other man, the one who had known Saroj before he had, making her marriage a mockery and betrayal. He had stalked the man down the dark alleys of his imagination, his thought about him churning, now sticking, now moving sluggishly, now flowing on unimpeded like the filth in the city's sewers. If I catch him I shall kill him. (93)

Through Vishal's conversation with Saroj following their stroll, Sahgal has alluded to a highly agreeable yet demanding resolution to the marital problems:

> "I wonder why people think decent human relations just happen by luck or by chance".
> "Well, how do they happen?"
> "With care, With love, when possible, and otherwise with time and interest. And always with truth, or as much of it as the other person will allow. All of that reduces the heartbreak and a lot of the loneliness of living. But it is damnably hard to do." (95)

Inder is so overcome by feelings of jealousy and superiority complex that his wife's attempts to act normally are met with painful disappointment. Neena Arora

observes:Inder, the husband, who himself is hankering after another woman constantly rebukes and harasses his wife Saroj because of her past sexual indulgence with her college mate once. Inder is maddened by jealousy and behaves in a primitive manner by torturing her physically and mentally quite often. (61)

Saroj yearns for compassion and empathy, but it needs to be asked for and given as charity each time. She disappears into silence, occupied with her kids and yard maintenance. According to De Beauvoir:

> Even the primitive societies that are not aware of the paternal generative role demand that woman have a husband, for the second reason why marriage is enjoined is that woman's function is also to satisfy a male's sexual needs and to take care of his household. These duties placed upon woman by society are regarded as a service rendered to her spouse: in return he is supposed to give her presents, or a marriage settlement, and to support her. (Beauvoir 149-50).

Saroj and Inder are like two distinct islands drifting in the same ocean; they are only living together because they are tied to one other by marriage, failing to grow close. As an educated woman who has been influenced by western society, Saroj expects equity and a liberal, open environment, neither of which she finds at Inder's workplace. When they go for a stroll, Inder wants to chat to Saroj, but he doesn't seem interested in conversing. Says Saroj:

> "I've needed someone to talk to".... He did not answer. Perhaps it needed none. Perhaps he had understood the great hunger behind it.... "And it's natural we should need friends who share our interests."
> "What do you mean by friends?" His hand had become wooden in hers.
> "People to talk to".
> "Talk about what? What is this mania for talk?" He took his hand from hers (207-208).

This is most likely one of the causes why Saroj is drawn to Vishal, who enjoys having cordial conversations with her. In a dialogue, Saroj informs Vishal, "I am used to it, it's not being alone I mind, I enjoy that. It's the loneliness. I'm alone even when Inder is here"(229). She further says, "I expect he feels that way too" (229). They are only in a physical connection. It appears that they are attempting, however reluctantly, to preserve their marital relationship.Saroj's anticipation of experiencing emotional connection and affection in the context of her marriage is still unmet. Vishal is able to identify Saroj's underlying desire. Vishal tells Gouri that Saroj is similar to something, "waiting to flower, if it has the chance."

When Saroj is unable to establish the proper type of relationship with Inder, her

misery arises. She makes several unsuccessful attempts to develop a loving, companionate, and equitable relationship with Inder. They can no longer communicate with one other. She moves away into a new life, wanting to toss hers away from Inder.

The capital of the recently formed states of Punjab and Haryana was to be Chandigarh. There was perpetual hostility between these nations. The task of mediating a settlement between the two Chief Ministers falls to Vishal Dubey, an ICS official in the Ministry of Home Affairs. Vishal has never acquired communication skills with his spouse Leela: "He had learned not to share his feelings during a marriage that had turned out to be a vanishing search for communication" (29). As a result of Vishal's marital failure, his wife passes away, leaving him a widower. He becomes friends with Gauri, the wife of a businessman from Bengal. He fall in love with Saroj in Chandigarh, Inder's wife, who currently has an extramarital affair with Jit's wife, Mara.

Saroj wishes to start a fresh chapter in her journey with Vishal Dubey after breaking free from life's captivity. She believes that she will breathe understanding into her life through her friendship with Vishal. Sahgal presents herself as a real feminist, advocating that mutual trust, understanding, and respect serve as the cornerstones of a robust emotional tie between a man and a woman by depicting the shattered marriage of Inder and Saroj.

Sahgal illustrates the transient nature of extramarital encounters and their detrimental repercussions on marriage. And believes that as neither of Inder nor Mara feels secure or accepted in their friendship, their illegal romance between them gives just temporary comfort in the brief term. Mara dismisses Inder and begins living a contented life with her spouse Jit.

Sahgal attempts to teach the reader as well that having extramarital affairs is not a way to end marital discord. In actuality, it makes people feel more alone, frustrated, and in agony. The author expresses empathy for the predicament of a woman torn between an assertive lover and a spouse who becomes docile in response to her requests as a wife. Citing Sahgal: The man in Inder has not learnt the fundamental principles which can sweeten marriage and transcend the trivial sexual prejudices and resultant emotional turmoil. That is why he is symbolic of defeat and despair in absence of communication, and sincere companionship to accommodate each other's needs and interests (121).The female protagonists in Sahgal's works rebel against the traditional security of matrimony and express a desire for unrestricted idea exchange and the joining of two human brains. They are also intelligent, conscious people.

In Women: Person or Possessions, Nayantara Sahgal says:"When I heard someone remark; 'We never allow our daughter to go out' or I can't do that, my husband would not like it, it sounded a very peculiar, alien jargon. As if I thought, women were property, not persons."(8)

The writer makes the argument that understanding and communication are the cornerstones of a good marriage and contribute to the purpose and meaning of life. The books effectively showcase Nayantara Sahgal's creative exploitation of the worship of abuse in politics and human interactions. Sahgal deftly and quickly illustrates the predicament faced by women who are caught between the demands of uniqueness and traditional notions of what it is to be a woman. In addition, women are beings, and marital is a relationship rather than an establishment.

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Rohinton Mistry's Family Matters: Quest for Optimistic Vs Pessimistic Aspect of Life

– A. Yogaraj[1]
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Occasionally, Nariman and Coomy were aggressively arguing together. Specifically both of themguilt their miserablesurvive on family forced responsibilities – whereas Coomy embrace Nariman is guilty for her mother's demise.

Abstract:

For discuss about thematter of this paper concerning to the novelist Rohinton Mistry's outlook is point towards both positive and negative attitude of the different views of human being.In family matters to be precisely *Optimistic Vs Pessimistic Aspect of Life* symbolizes between the younger and elder persons finest and nastiest experiences of family and social existence on the earlier and currentscenarioof the life form.Alsoalong with the pastcan leadto sustain for future exist. Due to this, similar questions will arise like there is a quantity ofdisproportion of real time survivalof understanding between the younger and older ageddifferencesand living practice of their mental and physical strengths amongtheir skillsin family circumstances. So, Mistry's *Family Matters* obviously mirrored about the Parsi peoplesbrightness and darkness of family life and social life in the multisided Indian society. Especially, earlier culture and history of the Parsi community is closely tied up the Zoroastrian beliefs ie., the whole human being is to follow"*good thoughts, good words and good deeds"*.Thus, the whole story was revolved around the protagonist of the fiction professor Nariman Vakeel is aparsi widower agedat 79 years old and senior member of the family in one side.Another side of the story looks at social concern for discrimination andoverrule against the minority community.

Keywords: Optimistic, Pessimistic,Discrimination, Overrule, Minority, Survival.

Introduction

The author of family matters Rohinton Mistry is an Indian born Canadian novelist. He is a Parsi writer was born in 1952 at Bombay. Later in 1975, he and his wife Freny Elavia was settled in Canada. Three of his notable works got "Booker Prize"that is, Such a Long Journey in 1991, A Fine Balance in 1995 and Family Matters in 2002.He is very interestedly to observe the subject of social life, family life, political life,deficiency,injustice and bribery of the Indian society.

Complexity of Family Lifeamong Social Life

Throughout the research article the writer is able toconcentratethe complexity of both family and social living concern for multicultural land. OurIndian unionwas structured by the multilingual and multicultural system. People of this state belong from diverse religion, community, caste, economical class, social status and academicals skills like literacy and illiteracy category etc. Mistry's third novel family matters directto the Parsi communities familyand social life matterwere spotlight through the protagonist of the novel Professor Nariman Vakeel is a parsi widower aged at 79 years old and retired from his service as a English Teacher. He had two wives.Laterwas expired the first wife,Nariman's step children Coomy and Jal have to take care to adopted his life and living in a separate flat in Bombay.

Hence, the age factor of every human being was suffered with their second half-of-the period of life like professor Nariman Vakeel. His earlier and present experience says abouton later stage of life of every parents like whether they are widow or widowercompletely dependent on with their children's or the other family member or relatives.Nariman was the veteran English Professor of having knowledge to smartly handling both of his profession and family life on the first half-of-the period. But his second half-of-the life was more suffered due to the 79 years old age factor andbrutally affected by the Parkinson's with Osteoporosis disease. The impact of this disease was cruelly affected by mentally and physically of his continuous living. Psychologicallyhe was more distress and loosed his mental strength of thinking ability and physical stubborn. Because, beginning on the earlier life of Nariman was mentally suffer due to lose of his first wife. And later on the period have toget a turning point his life cycle ie., to secondly married a Parsi woman is Yasmin Contractor.So, Nariman was think that he will retain for his previous physical strength and will power to keep up the future life. Thus, to consider the family life of Nariman personally is more complicated and suffered a lot due to his children's, grand children's, and step children's misunderstandingand their improper approach

of behaviour due to their age factor.Nariman's old age mindset didn't accept this kind of younger generation's behaviour and approach. This should be considered is the long gap of perceptive between younger and elders mind wave length. So, due to the misconception that Nariman was completely loosed his self confidence and physical strength for his upcoming live.Likewise,the younger generation also hold with open mind set speech, behaviour and activitiescompared to elders experience to lead their life. As compared to Nariman, his stepchildrenCoomy and Jalalso had more broad minded personality to take care with more struggled to recover of their sick stepfather professor Nariman's health state and try to lengthen his continuous life. They had more fondness withcaretohim. That's why Coomy and Jal was maximumforgot Nariman's cheating tricks against their mother Yasmin's life.But they can't consider that their stepfather's previous wrong stepsto spoil the family memberslove and broadminded perceptive by his wife, children's, step children's and grandchildren's trust with love. Later on,he is try to marry and fallen love with Lucy Braganza. She was not a parsi woman. That's why his attempt was completely failed. Because, Parsi people is a small group of community. They have strictly followed to the belief and livingphilosophy of Zoroastrianism. This tradition and belief is never allowed to marry a parsi man or woman to other communal groupsbride or bridegroom. These are the factors could be considered as the personal conflict between Nariman and with his family members. Due to with this, they are completely against his attitudes and thoughts. So, Coomy and Jal have to adjust and tolerated for his mistakes and efficientlyin succession of their family life within theadopted situation.So,Yasmin Contractor makes clear for the lifetime mistake was made by Nariman. Through his second spouse yasmin contractor was expressing some hatred words were using against Nariman for overexploiting yasmin and her children's life unpredictablyand wrongly abuse. Later Yasmin's married life with Nariman was totally disrespect and dishonest(VW-103).

Occasionally, Nariman and Coomy were aggressively arguing together. Specifically both of themguilt their miserablesurvive on family forcedresponsibilities – whereas Coomy embrace Nariman is guilty for her mother's demise. Nariman hold responsible for his parents ruining of his life andfor the Nariman's previous timeof unpleasant experiences was absolutely inaccuracy about self-determinationwith decisionmaking for himself. But Coomy didn't compromise anything about his previous tricks against them (VW-104).

On the other side of the society, individual social life concernphase is more difficult to uphold of the injustice environment. Because, India is a multisided structure

based setup. So, injustice was normally happened and followed by the dominant Hindu government rulers. Most of the minority communities like Parsis, Buddhism, Muslim, Sikhs and Christiancan't have any rightsto claim from the union government immediately.Mistry's family matters clearly encounter the real time crisis against the minority communal groups such as discrimination and overrule.The hindu majority political party Shiv Sena in Bombay was always over reacted against the minority communal groups similar to learning Education, asking employment opportunity, following on their own religion and culture,costume styles and food habits etc.,at the same time the majority political party like Shiv Sena and Congress think that the minority groups always asks to the equivalent rights against the majority peoples religion and opportunity. But their thoughts are wrong. They won't askslike equal priority for all the sections of the rules in society. Theyjust have to expect only for their minimum priorityof allotment of rights to sustain their futureage groupexistence. This is the major complexity and imbalance of family life and social life between both of the minority and majority communal groups in multicultural Indian union.

For the mindset of Mr. Kapur and Yezad's thoughts like that against Shiv Senadominant rule in Bombay. The hindu political party almost tries to create a redundant and unforeseen social distress against the public and minority communities like Christians and Muslims on everyChristmas andRamzancarnivals in the city.Becauseit's always follow only the Hitlerism based philosophy and justice of social life. Andthe partycan almost devastate the Christian and Muslim communities businessgear up at the time of festival seasons coming and in addition tothat where large quantity of goods are selling and buying for business people and try to lift up their economical circumstances. For the moment, People were more enjoying on that day and purchase different things on the city shops like toys, dress materials, sweets, cakes, beauty and cosmetic items and jewels etc., But sometimes poor level hindu community especially dalits also severely exaggeratedby the Shiv Sena's atrocities in that metropolitancity area. Similartodestroyed the popular Indian artists work due to impolite concerning hindu divinity and restrict men's periodicals, imperil Indian ethicsamongnakednessas well asgenderplusrudeness. Also, women werenot permitted to jobinside thetavernalong withnightclub later than8'0 clock.While,this should consider in antagonism to the Indian family tradition and ideology.Mistry, point out the conversation between Yezad and Mr. Kapur about Shiv Sena ruling…in Bombay.

So, this kind of new policy will definitely create a disapprovings mash of the minority community people's beliefand rights against the government authority (FM-277).

In connection withthe parsi community, there was lot of personal tribulations were engaged by both husband and wife relationship inside the family life to maintain peace, prosperous and happiness is one of the central goal to carry on their family living progress smoothly based on the low and medium level of economical circumstances as well as to preserve other inept family members like children and elderly persons, relatives and friends associations. This multicultural society's social and cultural setting only give maximum of importance to maintain the family members imminent survival other than social life. Because, in this multisided state every religious community have to get struggled and put the maximum of efforts to sustain their future life like to get better employment, better economic perspective to stability on the society for the forthcoming married life and come together for enhanced children's education standard. Moreover, the above family issues were reflected with Yasmin and Nariman as well as Roxana and Yezad's family being also.

Optimistic Approach

Optimistic stands for positive way of ideas and approach committed tothe whole individual person in the family.Onthe other hand regarding on the social concern, social groups were doing their activities for the benefit of the different communal groups of the society to continuousexisting. It is one of the supreme and matured mind setupapproaches to sustain both individual and society as well.Mistry's *family matters* explored most of the younger age group characters like Coomy, Jal, Murad, Jehangir, Yezad, Roxana etc., comparedtothe Nariman's matured age factor and these are the characters are identified to considered as theyounger generation. Optimistic approach represent about the positive thinking of life.AsCoomy and Jal was forgot their stepfather Nariman's earlier faultagainst us and their mother Yasmin. Later on, aged factor of Nariman was severely affected by the Parkinson's with Osteoporosis disease and was admitted to the hospital for medicationfollowed by his family doctor Mr.Tarapore's advice. So, Coomy and Jal was take care about their stepfather's poor health condition at the older agesicknesswithout any hesitation for washed the toilet and urinal. Hence, Coomy, Jal and Yezad having genuinecare and affection with their stepfather Professor Nariman(VM-106).

Mistrystated the dialogue between Coomy and Nariman. Later, on the occasion of professor Nariman's 79th year birthday party, heacknowledged by the blessings and wishesofhis grand children'sstate of mind andtheir expectationisonly for long live their grandfather. Thismanner of attitude showsby the younger generationslove with care about their elders.Hence thegenuine care with affection of the family

members only can retain the aged person's poor health condition and preparedfor mentally or physically and having interest to continuous living. Also, Nariman was so much of happy and accepts his grand children's birthday wishes to him (FM-24).

So, the Nariman and his grand children's joyful discourse rendering that the actual heed and fondness only is key strength to provide the happiness and creates a confidence of lengthyexist to the Nariman's physical health, body and mind stability. And also Jal and Coomy's own father Palonji's ill health was more disturbed for improving their family income. But Palonji's self confident and courage only has to lead their family life. That's why Jal and Coomy's mindset also having the same attitude and strengthens like their own father (FM-14).

Afterward, Palonji's death, Yasmin was married by Professor Nariman and initially Jal and Coomy won't have maturityand their attitude was never accepted, he was their stepfather after death of their own father. But in the meantime, Yasmin was try to convince them to accept Nariman as their second pappa. Later on Jal and Coomy gradually change their approach of viewpoint and come to agree with their mother's decision for marrying Nariman and accept him as their second pappa. But one thing, Jal and Coomy's thought is like that there is no any progress in their family setup after her mother was married by Nariman. So, these form of changes inthe family means would never accepted by the society or sometimes it will give some valuable important to the familymembers for both elder, younger and children also are able to sustain in their upcoming exist.

Shrine is the term represent about the place of worship and brings harmony, affluent and pleasure of the humanity. So, most of the parsi people are betrothed regularly or weekend days chanting of prayers were engaged by individual or group for their religious commitment. Forthe human being, shrine is the sacred place and it is always and almost creates the positive thinking of the human mind other than the negative thoughts.. The Zoroastrianism Philosophy also says about"good thoughts, good deeds and good words", is only the strong pointfor every human being to followand sustain fortheir family and social life.And also it will makes admirable concentration on the people's mindset in one particular direction and to move forward for their future perception like education, economy and marital life. Because, every religion strictly followed for their own religious belief and philosophy. In parsi community family life, Coomy, Jal and Yezad also committed for themselves regularly makes the chanting of prayer and entreatto God for retain their stepfather Nariman's health troubles and long live for their pappa with good health state. This will create a positive attitude of Nariman's mind and his elderly age factor to get an interest to

continuous living with happy mindset.*"Remember your kusti prayers: manashni, gavashni, kunashni –good thoughts, good words, good deeds…"*(FM-317).

The above Zoroastrianism philosophical word represent for live and lead a good life through the spiritual kusti prayer for every day and every one's life will create honest, broad mind set, true belief, strong idea, love and affection, sacrifice, responsibility about the family and society and dedication. Because, Yezad's father was strongly belief and follow in his life like the Zoroastrianism ethicsand it has to appropriately lead and lift up of every one's living in this human race.

Mr. Kapur's perception was obviously denoted about the "Unity of Diversity" under the Indian constitution said all the religion, community and caste are possessing equivalentconstitutional rights to fulfill their requirements if whatever they need to sustain in their potentialexist similar to education, employment, politics, cultural activity, matrimony and rituals. That is the supremacy of the multicultural nation like India compare to other nations in this earth(VW-107).

Pessimistic Approach

Pessimistic representonthe opposite meaning of a person or a group of persons thought and thinking towardsa negative perceptionof living in the society like to creating unwanted issues between the different communal groups based on their culture, language, education, life style, economical status, religion, individual community and caste etc., Especially, in Indian social concern these kind of incidents was often create a biggest collision of the whole union of republic.Regarding on the family subject, Nariman's aged discomfort for the health syndrome was completely destroy hispositive beliefs to continuous living and its makes more difficult to uphold. That'swhy, we clearly understood about the cruelty of the illness and how it is severely affected and humiliate the aged person's body?. So, Yezad and Roxana talk about the cruelty of the Parkinson's disease and its threat and how it is brutallypretentious the aged person's physical conditionsimilar to Nariman? Because, it's normally deteriorating the aged person's strengthen bones (FM-304).

Ontheage variationbasis the attitude of the father and son's relationship have to be slightly changeable depending on the social way of life changes. Nariman is a traditional follower.Sohe always expect only the strict regimented culturaltactic of manner like respect to elders and follow thefamilyintellectual routineas per elder members advice. But Jal belongs from 20[th]century younger generation. So he never got an idea to followhis father Nariman's old traditional culture and regulations. Because, it is not easy to follow under the youngerage group attitude of the generation

disparity. That's why, there is a long gap has been found for the individual characteristic behavior and the value of everyday life betweenNariman and his son Jal's reality. Owing to the age factor and generation gap Soli discuss with Nariman for getting recognition with his son's behaviour of response and respect through regarding on the concern between father and son relationship (FM-231).

For theaboveconversationis considered to create a unenthusiasticfeeling of Nariman's mind and hopelessness against his son Jal's activity. Regarding on the author's social concern, the subsequentperspective shows to create apessimisticthought and distrust of the humanity.*"The goondaswho assumed Muslims were hiding in Dalal Estate and set fire to it?"*(FM-11).

Under the minority class, this sort of unexpected illegal social issues can create a dividing strategy against the hindu mass communal group. And also it is totally collapsed between the hindu and muslim brotherhood and any other religious beliefs and unity in the multisided state.Moreover, Mistry point out the discourse between Husain and sahab about the nastiest sceneof Babri Mosque riots. For the reason that the hindu dominant gang were killed many innocent people like children, elder and younger women and men under the minority group of people using their swords and axes and also they locked them in their houses and set fire to them.(VW-108).

Thistype ofevent can create a pessimistic thought and belief against the humanity of the homeland.Hereit is, as their individual benefit of one particular political gang can create thistype of unwanted negative situations and making threat against the other marginalcommunal groups like Parsis, Muslim, Sikhs and Christians, Dalits etc.,Those are unwanted riots as considered to the sickness of the society and builda negative impact of the land and also it is totally crumple the peaceful and steadiness environment of the life. So, this form of contradiction is never encourages to maintain ofstrengthen healthy societyfor the upcoming age group of the state.

Meanwhile, Parsi womenareextra struggled in this multicultural society for balance and responseto their family livingapproximating protect their children's livingprospectfor adjust and tolerating to maintain the cordial relationship between theother senior members of thefamilylikehusband, father, mother, father-in-law, mother-in-law, siblings, relatives and friends other than their social lifeactivities and difficulties. Lucy Braganza and YasminContractor life is the finestexample for totally distracting their futureby professor Nariman vakeel.Yasmin Contractor is a parsi widow and had two children Jal and Coomy. So, in this male dominant society women's life only suffered severely and spoiled by their individual characteristics compared more than the men's life. Men's can't get any responsibility for any

family related issues other than women's existence. Because, Lucy and Yasmin's future life was completely tattered and embittered by Professor Nariman. As well as Nariman doesn't have any hurtfulmindset byhimself for devastating the innocent women's life like Lucy andYasmin withhertwo children's vision. So, these class of trials will take effect only to get negative intuition in our multisided society and it will brutally distress of the future lives ofmen and women younger generationsopportunities and sustains.

About on the social concern as well every year on the narrow street and gullies of Bombay were seriously performed and rendering their talents in front of the audience and portrait a message to create responsiveness through the social humanity issues like bride-burning and dowry deaths, threat of socialism, cruelty of liquor drinking, immorality of spouseviolence and misfortune of betting. Hence these are the issues are considered as a social impacts of humanity.

Conclusion

Mistry'snotion about Optimisticperception and thoughts only is the basis strength can support to lead the human life in every aspects. Everyhuman being has two sides of their life cycle to faceboth brightness and darkness dimensionof family and social life.Positive perception of family and social life can direct human living in a proper and awfully disciplined way of seek and it is always earn more mind willpower, enthusiasm, spirit, hard work and peaceful living. On the other hand in Pessimistic perception is functioningof human mind on the reverse side of the optimistic approach of the family and social lifeconcerning and it can create a bunch of negative aspects of human continuous existent. So, in Family Matters not only picturized everything bythe protagonist Nariman's lifeeven the other foremost characters through the fiction such as Yasmin Contractor, Lucy Braganza, Roxana, Coomy, Jal, Yezad,Husain and Mr.Kapuretc., also canreflect their optimistic Vs pessimistic aspect of family lifeand social life.

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Power and Words : Exploring Language Hegemony in Gender Politics

– Rashmi Malik

Language serves as a prism through which individuals experience and categorise the external environment and the people in their communities.

Abstract:

Language is a potent instrument that impacts not just the way we communicate but alsoour views, opinions, and social structures. The construction and maintenance of societal norms, power dynamics, and expectations all depend critically on language in the field of gender politics. To better understand how linguistic decisions and discourse tactics affect the maintenance of gender disparities, this study examines the concept of language hegemony within the larger context of gender politics. This study's findings highlight how critical it is to confront linguistic hegemony in gender politics and how it impacts obtaining gender equality.

*Keywords***:** language hegemony, gender politics, discourse analysis, linguistic tools

1   Introduction

Language is the most significant method of interpersonal communication, which allowsthoughts to be weaved into a variety of linguistic structures that change with respect to thespeaker. The languages and the cultural fabrics of different individuals are inextricably linked, which results in distinctive linguistic traits. As asserted by the anthropologist and scholar Edward Sapir, language serves as a map for social reality. It plays a primary role on how we approach and resolve societal problems. According to him, due to the numerous cultural characterizations which every language conveys, none of the languages are identical.

He further points out howthese distinctive languages create utterly dissimilar worlds of different cultures. This is what Sapir means when he says that linguistic disparities create multiple worlds—not just one world with several names, but different worlds with people who see and approach reality in whollydifferentways.

In the context of gender politics, language hegemony signifies the power dynamicsunderlying the use of language and how they impact gender relations. It is the method used by dominant groups to forge agreement by persuading others to adopt their language usage and standards as normative or paradigmatic. Language he gemony could be utilized to contest genders tereotypes and conventions in gender politics, as well as to maintain them. The study exposeshow prevailing linguistic structures and norms shape power relations, reinforce gender disparities, and restrict the scope for inclusive and egalitarian speech.

2 LanguageHegemonyinGenderPolitics

2.1 From Every day Conversation to Media Representation

Language serves as a prism through which individuals experience and categorise the external environment and the people in their communities.The importance of gender in every day life may be increased by using pronouns with specific genders and assigning nouns to certaingenders. Some languages, like Indonesian, are largely gender-neutral and permit conversationswithout revealing the subject's gender. In contrast, languages like Arabic carefully indicate thesubject's gender in all instances. This language-based discrimination might support current ideasofgenderinequality, affecting women's livesandgenderequality legislation.

The term "genderlect" was created to characterise the various linguistic usage patterns, communication strategies, and gender-specific language use,with a particular emphasis on the differences between how men and women use language. This idea recognises that language doesnot reflect gender norms and societal expectations; rather, it perpetuates them. In sociolinguistics, the term "genderlect" refers to speech variations or mannerisms ofcommunication that have a particular connection with one sex; these speech varieties orcommunicative styles effectively represent a dialect influenced by cultural and social variables.The main cause of these language discrepancies is the distinction between roles in society that are given to men and women. Influential American linguist Robin Lak off hypothesises that these speech variations have a substantial effect on gender stereotypes, as seen by the idea of the "manoffewwords"and the"garrulouswoman."

Tannen'sresearchhasdemonstratedthatgenderlectsaremore an issue of divergence than of right or wrong. These language differences between men and

women lead to misconceptionsand miscommunications, which are frequently based on cultural and social problems. Tannen'sstudy investigates how these variations might cause disputes and misunderstandings in bothprivate and public contexts. The dichotomy between feminine expressiveness and masculineinstrumentality is one of the most common ones among genderlects. Men gravitate towards task-driven interaction, emphasising power and autonomy, whereas women often prioritise relationalcommunication,emphasising connection andcloseness.

Gender-based linguistic disparities have been found in several recent research. Theseinvestigations do, however, also point to intriguing variances. Sometimes, the patterns of howmenandwomen employ language components like qualifiers differ. Researchers interpret these disparities differently, such as men's speech expressing power or women's speech exhibiting signals of helplessness.

Another instance where the role of language can be witnessed in the gendered shaping ofour society is the media's portrayal of any female politician. The media frequently emphasiseswomen politicians' physical attributes more than their qualifications when describing them ingendered terms. As a case in point, female politicians are frequently referred to as "attractive" or"well-dressed," but male politicians are more frequently referred to as "intelligent" or"experienced." The accomplishments of female politicians may be minimised by this terminology, which can render it harder for them to be regarded seriously. According to research (Maloy et al), the public may see women politicians as being less capable than male politiciansbecause of the way the media makes use of gendered terminology. In addition, the public mayfind it challenging to accept female politicians as capable leaders due to the media's emphasis ontheiroutwardlooks.

2.2 UnderstandingtheImpact

Within sociolinguistics, the effect that language has on gender stereotypes is a complexand vital field of research. The application of gendered vocabulary is one way that languageperpetuates patriarchal values. Words like "mankind" and "policeman" are an example of how conventional grammatical structures may marginalise women alongwith the runderre presented groups. Language can negligently limit women from storylines, roles, or positions that theyshould be a part of by using this gendered terminology. The propagation of gender stereotypesand gender equality are both impacted by this exclusion, making it more than just a languageproblem.

Every spoken word carries political connotations that reflect historical contexts, socialhierarchies,andpowerrelationships. To bring language's political significance

to the fore, David Bleichemphasises the impact of materialist perspectives and the political liberation of marginalised populations. He draws attention to how historically males have maintained public control over language while women have been excluded from language learning. In addition, itinvestigates the bodily, gestural, social, and graphic nature of language, highlighting its materiality. He further observes how language is deployed to oppressmales as a group by hiding their understanding of how they participate in femininity. The gendered speech style, which hasbeen mostly established by males, denigrates men's own personal and social psychology, maintaining the status quo of adolescent-malethinking.

A study (Liu et al) evaluated how the legal rights granted to women may be stronglyimpacted by a nation's language, which can also have an impact on people's views towards gender equality. Certain attitudes and views regarding gender inequality may persist depending on whether gender differences are present or absentina language. The article backs upthis claimby demonstrating a link between language distinctions based on gender and specific gender-based attitudes, conducting experiments involving bilingual Romanian–Hungarian speakers inTransylvania, Romania, to identify causal factors, and looking at how language distinctions affect women's rights on a national scale. The findings demonstrate how language shapesattitudes towardswomen'srights and genderequality.

2.3 IdentifyingtheLinguisticTools

Gender communication gaps may be closed by recognising and comprehending genderlects, which also fosters more effective communication and empathy. The significance ofrecognising and appreciating these distinctions rather than using them to criticise or stereotypepeople based on their gender has been highlighted by Tannen's work. These distinctions show upin a few language usage contexts. Language used by women frequently uses more qualifiers, qualifiers, qualifiers, and other politeness signals.It frequently has more justifications and queries and seems to come off as less conclusive. Additionally, womentend to agree more with their partners inconversation and are typically less likely to interrupt or dominate the issue.

The traditional distinction between gender and language studies centres on two mainfactors. The first dimension looks at how language use differs between people of variousgenders, namely between women and men. Between these gender groupings, there may bedifferences in patterns of speech, terminology, styles of communication, and conversationalbehaviours, according to research. These studies have historically sought to understand thesubtleties of gender-related linguistic

disparities. This division's second dimension focuses onhow language is used when referring to people of various genders. It explores the linguistic strategies used by speakers when referring to or addressing males and females.This aspect of the study looks at linguistic decisions including pronoun choice, terms used to address, andadjectives to give insight into the way language can reflect or uphold society's genderconventions andexpectations.

Modern field studies expand their focus to include several other features as they movebeyond these fundamental divides. This entails a deeper investigation into the conversationaltactics used by people of all genders, focusing on the structures of authority, power, anddominance in conversations. A deeper knowledge of how linguistic decisions are crucial informing and perpetuating gendered identities as well as relationships is provided by scholars'exploration of the way gender identities and roles are built, refined, and retained throughlanguage. In the long run, the study of gender and language has expanded from its traditional division into a multifaceted inquiry that not only considers how gender affects language use but also goes so far as to investigate the nuanced ways that language influences the creation and maintenance of gender roles.

A unique and instructive case study is the previously mentioned study of bilingual speakers of Romanian and Hungarian in Transylvania. When it comes to gender differentiation in language, these bilinguals fall between two extremes, with Romanian being quite distinct and Hungarian being non-distinct. The results of the experiment show that language exposure has aconsiderable impact on gender salience and associated beliefs, and can prime individuals'attitudes towards gender equality. This experimental strategy provides verifiable evidence insupportof the basic claim that language is crucial indetermining attitudes.

Building on the results of the experiment, the second half of the argument discussesgender-based discrimination in nations with various official languages. The paper uses a soundtechnique by noting the gender differentiation level and the official language in every nation. The study supports the general claim that language characteristics can influence gendere quality policies by looking at the effects of language's level of gender differentiation on the rights ofwomen in these nations. This approach offers useful cross-national insight and actual data tobackup the argument.

While these results substantially support the main contention, it is important to pointout that gender equality legislation is probably influenced by a few other variables aswell.

Additionally, important factors are the state of the economy, cultural standards, and historical backdrop. Although language plays abigrolein these complicated

situations, it might not be the only one. It is essential to recognise the intricate dynamics within gender equality and considerhow differentelementsinteract.

3   ResistanceandEvolution
3.1 ResistingLanguageHegemonyin GenderPolitics

Hegemonic masculinity, which is frequently characterised by characteristics likeauthority, violence, and stoicism, is described as the predominant type of masculinity in society. It can adversely impact both men and women, and it is crucial to create gender treatments that go against these standards. It is a concept that is continually being renegotiated and fought, rather than one that remainsstatic. Furthermore, several masculinities coexist in each community and it is not a monolithic concept. It refers to the way power is organised in society, not only toindividualmen.More importantly,itisinevitablyrelational,thatis,it is always contrasted with different masculinities and feminine identities.

While the hegemonies are everchanging, it is crucial to recognise the significant need androle of interventions to challenge the stifling rigidity in norms that come with unquestioned dominance. Every one is impacted by the prevailing and repressive ideology of patriarchy; thus, it is critical to recognise its power to effect lasting change. Gender interventions could aid in thedevelopment and refinement of such theoretical frameworks. The deliberate utilisation oflanguage that is gender-inclusive, the reappropriation of gendered phrases, or the inclusion ofnew vocabulary that questions binary gender boundaries are a few examples of theseinterventions. Additionally, people and groups may actively participate in speech that champions diversity, inclusion, and gender equality. This theory places linguistic intervention as anextremely beneficial tactic for promoting social change and tearing down oppressive gender hierarchies by emphasising the ability of language to both support and oppose gender norms.

The use of language is based on reciprocal reliance, beginning with physical gestures and moving on to verbalgestures and interpersonal interactions.

3.2 LanguageShiftsandInclusivity

The manner in which cases are looked into and prosecuted, how judges rule, and howlaws are read and enforced are just a few examples of how gender stereotypes can result indiscrimination against women. The recent release of a manual by the Indian Supreme Court,which aims to combat gender stereotypes and advance gender equality, is a significant development. The necessity of dispelling engrained prejudices that support discrimination isemphasised in this extensive manual. It motivates judges and other legal system participants totake the initiative to combat

these misconceptions and promote an inclusive society. It offerssubstitute words and phrases that may be utilised when preparing petitions, orders, andjudgements, as well as a lexicon of terminology that is gender unfair. The handbook suggests changing phrases like "housewife" to "homemaker" as a means of getting ridofnegative gender stereotypes.

The handbook's goal is to illustrate how stereotypes might be used unintentionally ratherthan to critique or question judgements. It highlights the requirement for sensitivity, cognizance,andconsiderationofthegenderdisparityinthelegal system. By making this handbook available, the Indian Supreme Court makes it quite apparent that gender equality is a cornerstone of justiceand that eliminating stereotypes is a shared duty of the legal profession. The ongoing attempts toestablish a just and equitable judicial system in India have advanced significantly with the launch of this programme.

In addition to reforming legal jargon to be more gender-sensitive, another powerful understanding of linguistic intervention can be witness edin the study of Margit Tavits and Efrén

O. Pérez. They contend that language may be utilised to sway people's views on the issues of gender and LGBTequality.There searchers examined the effects of inclusive and gender-neutral language on views and support for LGBT and gender equality through a series that included three experiments. For instance, the initial investigation showed that biases in favour of conventional gender roles were diminished when gender-neutral pronouns, such as "they," were used. Participants who were exposed to gender-neutral terminology were less likely to support traditional beliefs that childcare and housework should be done largely by women. The study highlights the power that language possesses for questioning established beliefs, dispelling stereotypes, promoting inclusion, and enabling people to become active agents of social change.

Although language is an important instrument for advancing LGBT and gendere quality, it is important to understand its limitations in bringing about cultural change. Deeply rootedprejudices and preconceptions cannot be eliminated by language alone. Social conventions,socioeconomic considerations, and personal experiences all have a big impact on how peoplethink and behave. Language functions within this intricate network of variables and might nothave the power to eliminate ingrained biases or structural injustices. Additionally, because language is dualinnature, it may be utilised to both advance equality and upholdine quality.

Language is frequently used to oppress and marginalise the LGBT and gender groups. Examples of this include hate speech, offensive language, and damaging

stereotypes. It is crucial torecognise that language has a complex impact on equality and can have either a positive ornegativeeffectdepending onhowitis used and the larger context.

4   Conclusion

Language-useconcerns are increasingly regarded as being fundamental to any subject covered in language genres because of the growing recognition of the materiality of language and its function in influencing social and political interactions. It's crucial to remember that language change towards gender inclusion continues to be a work in progress.People in positions of authority have a variety of options for their political choices and linguistic usage.They have the power to reshape laws, regulations, and linguistic use to suit their objectives. Those who are ruled or impacted by these judgements, however, have little agency or influence over them. It's possible that they won't have much power in linguistic and political decisions.

However, an important and constructive step towards creating a more equal and inclusive society is aiming for greater gender inclusion in language. Gender-inclusive language becomes anexpression of resistance opposing linguistic and social inequities when people are dedicated tocombating gender-based discrimination and promoting a more just and equitable society, evenwhileoperating within theconfines of currentpowersystems.

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Self-Esteem of Private School Teachers in Manipur: An Educational Discourse

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Furthermore, empirical evidence suggests that educators who possess a positive self-concept experience higher levels of job satisfaction and demonstrate increased levels of engagement in their chosen vocation.

Abstract:

*T*he self-esteem of a teacher plays a crucial role in their effectiveness as an educator. Teachers who possess high levels of self-esteem are capable of advocating the enhancement of pupils' self-esteem. It also helps in developing strong and positive relationships with students. By fostering these connections, teachers may create a supportive and conducive learning environment. Additionally, being content and fulfilled in one's profession is essential for job satisfaction. Developing a sense of ease with one's self-image It is important to exhibit adaptability and openness to change in various situations.This research endeavours to evaluate and analyse the significance of self-esteem among the teacher community in private institutions in the state of Manipur, India.

Keywords: Self–esteem, Manipur, Private institutions, Personality, Skills, Value education.

Introduction to Self-esteem in Teaching Profession

The profession of teaching is widely seen as one that possesses high moral and ethical values, as it holds significant influence in moulding the intellectual capacities and prospects of young individuals. Educators bear the responsibility of transmitting knowledge, competencies, and principles to their pupils, thereby exerting a lasting influence on their scholastic and individual development. Nevertheless, the examination and investigation of teachers' self-esteem

within the field is frequently disregarded and lacks comprehensive research. The personal motivation and perception of teachers significantly impact their self-esteem and their self-image in their role as instructors. According to multiple authors, there exists a significant interconnection between the personal and professional identities of teachers, whereby their self-esteem is influenced by the events they encounter inside the classroom and broader school context(Khezerlou, 2014) as well as their interactions with colleagues and the surrounding culture (Lassila et al., 2017). Empirical evidence has demonstrated that the educational ideas held by teachers exert a substantial influence on their self-esteem and instructional approaches. The competencies associated with the teaching profession, including the capacity to impact student achievement and the self-assurance in carrying out their responsibilities, fall within the realm of educational conviction. When educators possess a robust conviction in their competencies and the potential influence they may exert on their pupils, it engenders a favourable impact on their self-perception and overall contentment with their occupation.

Moreover, it is imperative to acknowledge the correlation between self-esteem and academic achievement. Numerous empirical investigations have revealed a robust association between self-esteem and teachers' opinions of their capacity to exert an impact on student academic achievement. Educators who possess a good self-perception are more inclined to have the belief that they possess the capability to exert a favourable influence on the academic achievements of their students(Derting et al., 2016).Educators possess a perception of efficacy and self-assurance in their instructional aptitude, resulting in enhanced levels of job contentment. Moreover, the feedback provided by professors to students also holds considerable influence in the development of self-esteem(Segura & González, 2020).Teachers who offer commendations and affirmative remarks to their pupils assist to fostering a pleasant milieu within the classroom, so augmenting students' self-esteem.

Furthermore, empirical evidence suggests that educators who possess a positive self-concept experience higher levels of job satisfaction and demonstrate increased levels of engagement in their chosen vocation. A study was conducted by Villa and Calvete to examine the relationship between self-esteem and job satisfaction among secondary school teachers. The findings revealed that teachers with positive self-esteem had a strong belief in their capacity to affect student performance, whereas those with negative self-esteem reported experiencing unhappiness in their professional roles.

It is imperative to acknowledge that the significance of self-esteem extends

beyond the well-being of educators, as it also exerts a direct influence on the pupils under their instruction. Teachers who possess high levels of self-esteem are more inclined to establish a conducive and encouraging learning milieu. The educators demonstrate outstanding classroom management skills and offer pupils the essential assistance and direction. Consequently, this phenomenon engenders heightened levels of student satisfaction and a greater sense of ease in their interactions with educators, thereby exerting a beneficial impact on their self-perception.

The Education System in Manipur

In the specific setting of Manipur, where private educational institutions have a major position, the self-esteem of instructors employed in these establishments might be subject to impact from a range of societal and personal factors. Educators in the region of Manipur dedicate their entire day to engaging with pupils, actively participating in the exchange of enthusiasm, driving forces, and challenges(Aral et al., 2009). Educators play a pivotal role in influencing the lives of their pupils and exert a substantial influence on their holistic growth and scholastic achievements. Nevertheless, the teaching profession in Manipur has various problems. Educators encounter a multitude of challenges that have the potential to impact their self-perception and overall contentment in their professional roles. An identified challenge pertains to the insufficiency of support and resources offered by the education system. Numerous private educational institutions in Manipur encounter challenges pertaining to insufficient infrastructure, restricted availability of teaching resources, and an excessive workload burdening the teaching staff. Several issues can provide challenges for educators in delivering high-quality education and meeting the demands put upon them.

Moreover, the socio-cultural milieu in Manipur may exert an influence on the self-esteem of private school educators.Educators in the region of Manipur may encounter various societal pressures and expectations, hence giving rise to elevated levels of stress and self-doubt. Additionally, the professional standing of private school instructors in Manipur could potentially influence their self-esteem.The occupation of teaching may not consistently get significant valuation or regard, resulting in diminished self-esteem among educators. In addition, the absence of acknowledgment and admiration for their diligent efforts and unwavering commitment might also be a contributing factor to diminished self-esteem among private school educators in Manipur. Nevertheless, notwithstanding these obstacles, there exist certain elements that have the potential to exert a beneficial influence on the self-esteem of private school instructors in Manipur. Numerous studies have demonstrated

that the manner in which educators navigate various circumstances and engage with their pupils can exert a substantial influence on the development of students' self-esteem(Segura & González, 2020).

Educators who cultivate a secure and nurturing classroom milieu, wherein pupils experience a sense of worth and regard, have the potential to enhance their self-esteem(Muñoz-Restrepo et al., 2020). Through the cultivation of favourable connections with their students, educators have the ability to establish trust and engender a feeling of inclusion, ultimately bolstering their own self-worth. Furthermore, the recognition and appreciation of students' distinct qualities and abilities by teachers not only enhances their self-esteem but also affirms the efficacy and influence of the teachers' efforts, so bolstering their own self-esteem.

Private Schools in Manipur: An Overview

Private schools in Manipur serve a key role in facilitating the provision of education to pupils. Frequently, educational institutions demonstrate a commitment to serving a wide array of pupils, encompassing individuals from various socio-economic strata and cultural groups. Private schools encounter a multitude of issues pertaining to restricted resources, insufficient infrastructure, and a substantial task burden on educators. The challenges discussed may have an impact on the self-esteem of private school instructors in Manipur. In addition, the absence of acknowledgement and admiration for their diligent efforts and unwavering commitment can further lead to diminished self-esteem among private school educators in Manipur. When educators experience a lack of recognition and appreciation, it has the potential to erode their self-assurance and perception of their own value.

Nevertheless, notwithstanding these obstacles, there exist certain elements that have the potential to exert a beneficial influence on the self-esteem of private school instructors in Manipur. Empirical evidence indicates that the manner in which educators navigate various circumstances and engage with their pupils can exert a noteworthy influence on their self-esteem. Educators who cultivate a secure and nurturing classroom milieu, wherein pupils experience a sense of worth and admiration, have the potential to enhance their self-esteem. Through the cultivation of strong relationships with their pupils, educators have the capacity to establish trust and engender a feeling of inclusion, ultimately bolstering their own self-esteem. Moreover, the act of teachers investing in their own professional development and continuously improving their knowledge and skills can foster a sense of competence and achievement, so exerting a beneficial influence on their self-esteem. Furthermore, the provision of support and acknowledgment from educational authorities and peers

can significantly contribute to enhancing the self-esteem of private school educators in Manipur.

Role of Teachers in Private Schools

In the context of private schools, educators fulfil a dual function as both instructors and influential figures in the holistic growth and welfare of their students. Educators devote a substantial portion of their time to engaging with their pupils, encompassing not just the instruction of academic subjects, but also the transmission of values, life skills, and social-emotional learning encounters. Educators within private educational institutions has the unique capacity to effectuate a transformative impact upon the lives of their pupils through the provision of individualised support and mentorship. The significance of instructors' influence on students' self-esteem should not be undervalued. When educators acknowledge and value the distinct aptitudes and capabilities possessed by their pupils, it not only elevates their self-regard but also augments their comprehensive scholastic and personal development (Dantzler et al., 2022). Similarly, the self-esteem of private school teachers in Manipur can also be influenced by their ability to create a positive and inclusive classroom environment.

Self-esteem: Definition and Importance

Self-esteem can be defined as an individual's comprehensive assessment of their own worth, value, and sufficiency. The phenomenon in question has a pivotal role in influencing an individual's cognitive processes, emotional experiences, and behavioural patterns. Numerous favourable consequences have been linked to high levels of self-esteem, including enhanced mental well-being, increased resilience, higher academic performance, and overall holistic flourishing (Moksnes &Reidunsdatter, 2019).

Conversely, diminished self-esteem can exert adverse consequences on an individual's psychological and emotional well. Within the realm of education, self-esteem assumes a significant role due to its potential influence on various aspects, including the teacher's job happiness, well-being, instructional efficacy, and the general ambiance within the classroom.

Previous studies have indicated that educators who possess elevated levels of self-esteem tend to exhibit favourable dispositions towards their profession and possess a sense of assurance in their capacity to impact student achievement. Individuals are more prone to experience job satisfaction and a sense of personal fulfilment. The presence of a good self-concept and a strong belief in one's own

skills has the potential to manifest in effective teaching practises and improved student outcomes(Kim & Kim, 2022). Furthermore, it can be posited that educators who possess elevated levels of self-esteem are inclined to establish a nurturing and all-encompassing educational setting in which learners experience a sense of worth, admiration, and drive. Consequently, this phenomenon can yield a favourable influence on pupils' self-esteem and their overall academic achievements.

Analyzing Self-esteem in Private School Teachers

To comprehensively examine the self-esteem of private school teachers in Manipur, it is imperative to consider a range of social and personal issues that could potentially impact their professional self-esteem. Various factors play a crucial role in comprehending the self-esteem of private school teachers in Manipur, including the status of the teaching profession, teacher preparation programmes, support for novice teachers, continuous professional development opportunities, and the retention of proficient teachers. Moreover, it is imperative to acknowledge the significance of the classroom environment in relation to the self-esteem of teachers. In Manipur, as in any other educational setting, teachers devote their entire day to interacting with pupils, hence highlighting the significant influence of the classroom environment on their self-esteem and general job satisfaction.

Based on the sources presented, it can be inferred that educators who possess positive self-esteem are more inclined to hold the belief that they possess the capacity to exert an impact on student achievement. The conviction in one's own capabilities can result in an enhanced level of job satisfaction. Conversely, educators who possess low self-esteem may interpret their job discontent, so potentially compromising their general well-being and efficacy as instructors. Additionally, the literature indicates a correlation between self-esteem and technostress, a term that encompasses the stress encountered by educators during the use of technology in their instructional practises. Educators who possess diminished self-esteem may encounter challenges related to technostress, as they have a lack of assurance in their aptitude for using technology. This potential obstacle may impede educators' inclination to integrate technology into their pedagogical approaches, hence potentially compromising the calibre of instruction delivered to their students.

It is imperative for education authorities and administrators in Manipur to deliberate upon initiatives aimed at providing support and fostering the self-esteem of private school teachers. This may encompass offering continuous professional development opportunities that prioritise the enhancement of teachers' self-assurance and equip them with the essential competencies and expertise to proficiently

incorporate technology into their instructional practises. Furthermore, the establishment of a nurturing and cooperative educational environment, wherein educators see a sense of worth and assistance, can also serve as a catalyst in enhancing their self-esteem.

Factors Influencing Teachers' Self-esteem

Multiple elements have the potential to exert effect on the self-esteem of private school instructors in the region of Manipur. Several aspects contribute to the overall experience of teachers, such as the level of support and acknowledgment they receive from school administrators and colleagues, the degree of autonomy they possess in their instructional methods, the availability of resources and materials, and the attitudes and behaviours exhibited by students towards their educators. The feedback received from students and parents can be identified as an additional aspect that has the potential to impact instructors' self-esteem. Educators who are provided with positive feedback and acknowledgment for their professional endeavours are inclined to exhibit elevated levels of self-esteem, whilst those who encounter criticism or a dearth of support may manifest diminished levels of self-esteem. Furthermore, the broader organisational culture and environment within educational institutions can exert a substantial influence on the development of teachers' self-esteem. Teachers employed in an educational setting that prioritises and fosters teamwork, transparent communication, and professional development are inclined to possess elevated levels of self-esteem. On the other hand, in educational institutions characterised by a dearth of administrative and collegial backing, educators may encounter diminished self-worth and heightened technostress. The amount of administrative assistance is a significant component that can effectively contribute to the reduction of technostress and the enhancement of teachers' self-esteem. When educational administrators proactively endorse and foster the integration of technology into pedagogy, it has the potential to enhance teachers' self-assurance and proficiency in utilising technological tools. Consequently, this leads to a decrease in technostress and an enhancement of teachers' self-esteem. Furthermore, the provision of collegial support can significantly contribute to the mitigation of technostress and the promotion of teachers' self-esteem. The establishment of a supportive network of colleagues for teachers facilitates the creation of a pleasant work environment, which in turn promotes self-confidence and alleviates the apprehension connected with the use of technology. This network enables instructors to receive guidance, share resources, and receive encouragement from their peers. The integration of collaborative learning and professional

development opportunities can serve to augment teachers' self-esteem by facilitating the acquisition of new skills and knowledge, hence fostering a sense of accomplishment in their professional advancement.In addition, the concept of teachers' self-efficacy, which refers to their personal conviction in their capacity to effectively perform their teaching duties, is of significant importance.

Moreover, the self-efficacy of educators, which refers to their confidence in their capacity to proficiently utilise technology, can exert a substantial influence on their levels of technostress and self-esteem(Dong et al., 2019).Educators who possess a strong sense of computer self-efficacy are more prone to experiencing feelings of assurance and proficiency in their aptitude to effectively utilise technology, resulting in diminished levels of technostress and heightened self-esteem.In summary, the self-esteem of private school teachers in Manipur is subject to the influence of multiple factors, encompassing teacher support, technology integration, administrative support, and collegial support.

Impact of Self-esteem on Teachers' Performance: A Manipur case

The presence of high levels of self-esteem among private school teachers in Manipur has the potential to yield favourable outcomes in terms of their professional performance. Educators who possess elevated levels of self-esteem are more inclined to exhibit confidence in their pedagogical aptitude and demonstrate a willingness to undertake innovative approaches in their instructional methodologies. Educators are inclined to engage in the exploration of novel pedagogical approaches and integrate technological tools inside their instructional environments. The inclination to experiment with novel methodologies can result in heightened student involvement and enhanced scholastic achievements.

Furthermore, it has been shown that educators who possess elevated levels of self-esteem are inclined to engage in constructive and favourable exchanges with their pupils. The educators possess the capacity to cultivate a classroom atmosphere that is conducive to support and encouragement, hence facilitating student motivation and facilitating the acquisition of knowledge. Teachers who possess a strong belief in their own talents are more adept at fostering inspiration and motivation among their pupils, hence facilitating the realisation of their students' maximum potential. Moreover, it is shown that educators who possess elevated levels of self-esteem are inclined to exhibit greater resilience when confronted with adversities. They possess a robust conviction in their capacity to surmount challenges and adjust to evolving conditions. The attribute of resilience not only confers advantages upon instructors themselves, but also operates as a constructive exemplar for their students.

The observation of teachers exhibiting confidence and resilience has been found to positively influence students, leading to a greater likelihood of their own development of these attributes.

Moreover, the presence of elevated levels of self-esteem among educators can yield favourable outcomes in terms of their interpersonal connections with peers and superiors. Educators who possess a strong belief in their own capabilities are more inclined to foster a collaborative and supportive milieu within their professional setting.Furthermore, it is worth noting that elevated levels of self-esteem might also exert an impact on the overall job satisfaction experienced by teachers. Educators who possess a sense of assurance and proficiency in their skills are more inclined to encounter professional satisfaction and a sense of accomplishment. Consequently, this phenomenon can result in elevated levels of professional dedication and enthusiasm, while concurrently decreasing the probability of teacher exhaustion.

A research investigation was undertaken in Manipur with the objective of examining the degrees of self-esteem exhibited by private school teachers and their subsequent influence on job satisfaction and performance. The study revealed a positive correlation between self-esteem levels and job satisfaction among private school teachers. The educators exhibited a robust conviction in their own aptitude to proficiently instruct and exert a constructive impact on student achievements.

Additionally, the findings of the study indicated that private school educators who possessed elevated levels of self-esteem demonstrated a greater inclination towards participating in professional development endeavours and actively pursuing avenues for personal advancement. The dedication to ongoing study and advancement not only yields advantages for educators personally, but also amplifies their instructional methodologies and efficacy inside the educational setting.

In general, the research underscored the significance of self-esteem within the specific context of private school educators in Manipur. Educators who possess elevated levels of self-esteem typically encounter enhanced levels of job satisfaction, motivation, and achievement throughout multiple dimensions of their occupation(et al., 2020).

Conclusions and Recommendations for Enhancing Teacher Self-esteem

Based on the aforementioned research and studies, it is evident that self-esteem plays a pivotal role in the job satisfaction and performance of educators at private educational institutions. In order to bolster the self-esteem of teachers in private schools in Manipur, the following advice may be taken into account:

1. One such strategy is to incorporate frequent professional development

initiatives that specifically target the enhancement of instructors' self-assurance and proficiency in their respective positions. The programme may encompass several educational workshops and training sessions that focus on enhancing pedagogical approaches, implementing efficient classroom management strategies, and fostering student involvement methodologies.

2. Foster a conducive and affirming educational environment that places significance on and acknowledges the invaluable contributions made by educators.

3. One potential strategy to enhance professional development for teachers is to establish mentorship programmes or peer support groups. These initiatives would serve as platforms for teachers to exchange their experiences, seek guidance, and obtain constructive comments. 4. Provide avenues for educators to demonstrate their skills and achievements, such as engaging in conference presentations or actively participating in professional networks. This can perhaps enhance their self-assurance and visibility among the academic community.

4. One strategy to cultivate a growth mindset among instructors is to prioritise the promotion of the concept that abilities and skills can be enhanced through dedicated work and persistent determination. This intervention has the potential to assist educators in surmounting obstacles and setbacks, hence fostering a heightened sense of self-worth.

5. Offer educational materials and assistance to educators in order to facilitate their participation in introspection and personal development. It is advisable to motivate individuals to establish objectives, recognise domains for professional development, and actively solicit input from peers and superiors.

6. It is imperative to advocate for the inclusion of self-care and well-being as essential components of teachers' professional development. This may encompass initiatives aimed at fostering a harmonious equilibrium between work and personal life, facilitating availability of mental health support services, and promoting constructive mechanisms for effectively managing stress and mitigating burnout.

7. One should strive to cultivate a constructive and cooperative rapport between teachers and students. It is imperative to advocate for educators to establish robust rapport with their pupils by employing empathy, engaging in active listening, and providing personalised assistance. This has the potential to augment teachers' perception of purpose and satisfaction in their professional capacity, thereby elevating their self-regard.

8. One potential approach is to establish a feedback system in educational settings, wherein teachers are provided with consistent input from students, parents, and colleagues. The utilisation of this feedback system can yield significant insights

pertaining to both areas of proficiency and areas requiring enhancement, so enabling educators to make necessary adaptations and foster ongoing development. Positive feedback from children and parents can furthermore function as a catalyst for increased self-assurance and bolster the perception of effectiveness among teachers.

9. Establish avenues for educators to engage in collaborative endeavours and exchange exemplary methodologies with their peers. This might be achieved by employing collaborative lesson planning, conducting teacher-led professional development seminars, or facilitating peer observations and feedback. By cultivating a cooperative atmosphere, educators have the opportunity to acquire knowledge from their peers, obtain fresh insights, and experience a sense of encouragement in their professional development.

10. It is important to acknowledge and commemorate the accomplishments and triumphs of educators. Acknowledging and commemorating the accomplishments and triumphs of educators can significantly contribute to enhancing their self-worth. One potential strategy for acknowledging and appreciating teachers' hard work and dedication is through the implementation of frequent recognition events or awards ceremonies.

11. Advocate for the cultivation of a growth mindset among educators. The promotion of a growth mindset among educators is of paramount importance in cultivating self-esteem.It is advisable to promote the adoption of a growth mindset among teachers, wherein they possess a belief in their capacity to consistently acquire knowledge and enhance their skills. Through cultivating a mindset that embraces the opportunity for personal improvement, educators can effectively surmount obstacles and setbacks, thereby perpetually pursuing greatness within their vocation.

In summary, the efficacy of the teaching profession is impacted by a multitude of social and individual factors. In order to cultivate a sense of professional self-esteem, it is imperative that instructors get adequate support and recognition within their respective professions. By implementing comprehensive training programmes and allocating sufficient resources, fostering a conducive classroom atmosphere, supporting self-reflection and collaborative practises, as well as acknowledging teachers' accomplishments, it is possible to enhance their self-esteem and, thus, enhance the overall quality of education.

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The Journey of Self-Discovery: The New Woman in Chitra Banerjee Divakaruni's *The Mistress of Spices*

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Chitra Banerjee Divakaruni's female characters are, in general, strong, resilient, and unafraid to challenge societal norms. They often undergo transformative journeys that empower them to break free from the constraints placed upon them by their culture and traditions.

Abstract:

Chitra Banerjee Divakaruni is a masterful storyteller who weaves together themes of identity, empowerment, and cultural heritage in her novels. In Chitra Banerjee Divakaruni's *The Mistress of Spices*, the main character Tilo embarks on a transformative journey of self-discovery carrying the complexities of her dual identity as an immigrant and a woman. She begins to question traditional gender roles, eventually.Through her work as a spice master, Tilo not only discovers the power of Indian spices to heal others, but also reveals her own hidden strengths and desires. As she delves deeper into her role, Tilo begins to question societal expectations and traditional gender roles, ultimately.This paper explores the female characters in Chitra Banerjee Divakaruni's first book from the perspective of a new woman. It examines the plight of women in diverse settings and circumstances as well as the rise of their bravery through life's experience and wisdom.

Feminism is a social and political movement that advocates for equal rights and opportunities for women. It challenges traditional gender roles and aims to dismantle patriarchal systems that oppress women. There are sub-theories, concepts, and terms that fall under the umbrella of feminism. Many of those could not stand or wait long enough to achieve their primary goal, but the concept of "new woman" has a close

affinity with it. The term was unintentionally introduced by Sarah Grand in her essay "The New Aspect of the Woman Question" in 1894. The critics and other writers used the term in their debate that led to the development of feminism and its three waves. Henry James further popularised the term and emphasised the need for women to break free from societal constraints and pursue their own ambitions. This concept challenged traditional gender roles and called for equal rights, education, and opportunities for women. The idea of the "new woman" sparked a significant shift in feminist discourse and played a crucial role in shaping the feminist movement throughout history. The playwrights like Henrick Ibsen, Bernard Shaw, and other writers created strong new women in their literary works as their leading characters. They are generally strong and intelligent, and they have devotedly helped their husbands attain a good position in society by giving moral and mental support. These strong new women challenged traditional gender roles and societal expectations, advocating for their own independence and agency. They became symbols of empowerment and inspiration for women who were seeking to break free from the constraints of a patriarchal society. Their portrayal in literature helped to normalise the idea of women as capable and equal individuals, further fuelling the feminist movement. In her research article "Evolution of 'New' Female Identity in Namita Gokhale", Vandana Bhagdikar points out the changes in the writings of contemporary women writers."In earlier novels, women rebelled against age old practices like child marriage, denial of education and atrocities suffered by a woman in her in laws house. In the contemporary novels, women rebel against accepting the traditional feminine roles. They are not docile, silent sufferers but are revolutionary, creating a new character type a 'New Woman'." (Bhagdikar 217)

The acclaimed writer Chitra Banerjee Divakaruni has contributed the precious works of art for the development of literature. She started her writing career with the publication of the poetry collection *The Reason for Nasturtiums*(1990).Then she started to try her hands on various genres like novels, short stories, magical realism, historical novels and retelling Indian mythologies in the feministic perspectives. Her notable works are *Sister of My Heart* (1999), *The Vine of Desire* (2002), *Queen of Dreams* (2004), *The Palace of Illusions: A Novel* (2008) and *Oleander Girl* (2013). She experiments with new techniques and the themes in her novels. She uses myths, magical elements and history along with reality which catch the attention of the universal readers. Majority of her works are on women

characters and those characters explains the problems faced by women in the patriarchal society. Especially her women centric works are known for the motherhood and sisterhood in shaping women in the male dominated society. Divakaruni shares the reason for choosing women characters over men characters for her novels in many interviews. She said that being a woman she feels comfortable in describing the mindset of women, situations, events and other elements that subjugated the women. In most of her novels she displays about the mistreatments and struggles of women in their marital life. She has the firsthand experience in witnessing the injustice attitude of men towards women, because she is the founder of South Asian organization called MAITRI.This organisation offers domestic abuse victims and battered women a safe haven as well as resources like counselling, education, and training that assist them take care of themselves. Divakaruni communicates how all those events have forced her to register about them through her characters in her novels. She says,

> I think that is an important, on-going theme in my stories, and I'm sure that is influenced by the community work that I've been doing for many years now with battered women. It's become more and more important to me that women should be allowed to have choices and live lives of dignity and not have to put up with abuse, and that they should take their own domestic space and empower it. (Divakaruni 7)

Chitra Banerjee Divakaruni's female characters are, in general, strong, resilient, and unafraid to challenge societal norms. They often undergo transformative journeys that empower them to break free from the constraints placed upon them by their culture and traditions. Divakaruni's female characters inspire readers to embrace their own identities and strive for self-fulfilment, regardless of the expectations imposed upon them by society.The women of Divakaruni are strong, independent, and incredibly kind; they embrace their femininity and take care of others. They cross cultural barriers, enjoy sensual pleasures such as sex, and passionately and excessively rewrite stories.Liesl King'schapter "Woman to Woman, Sister to Sister: Feminine Connections in Divakaruni's *Mistress of Spices* and *Sister of My Heart*" published in the book*Critical perspectives on Chitra Banerjee Divakaruni: Feminism and Diaspora;* In that research paper she particularly examines the characteristics of Divakaruni's women and she presents her findings:

> Divakaruni's women are rebellious, agentic, and powerful; they love

men, and women too, and deeply; they enjoy femininity, which can mean nurturing others and sacrificing individualneeds and desires. Importantly, in Divakaruni's novels women find pleasure in sexual experience, and they immerse themselves in a wide range of sensoryand aesthetic pleasures—cooking and eating, talking and laughing, and people-watching. Divakaruni's female protagonists traverse cultural boundaries, revise the original narratives that have been written for them, and love one another, passionately and immoderately. (King 30-31)

Through Tilo's voyage, Divakaruni questions social standards in *The Mistress of Spices* (1997) and challenges readers' preconceptions about gender and immigrant experiences. Her fully detailed characters and evocative descriptions combine to create an engrossing read that profoundly alters the reader's viewpoint. The protagonist's search for the meaningfulness not only brings happiness and clarity of giving the equal importance to herself and others, but also stands as the beacon of light for those indulged in the river of pain in their marital life. Tilo undergoes the long transformation from Nayan Tara to Bhagyavati to Tilottama to finally Maya. The writer emphasises the nature and attitude of the central character through the names of her. As her name Nayan Tara means she has the special ability to predict the upcoming events with that she becomes famous by helping people around her. In her young phase of her life, she is not nurtured by her family due to her gender. Her parents treat her as a burden because they are afraid of dowry which they have to offer in the time of her marriage. The longing for parental love and care has reflected in her behaviour and attitude towards her siblings and parents.She mourns the significant passing of her family even if she does not have a good relationship with them. Bhagyavati means the bringer of luck and fortune; she has helped the pirates to plunder villages and to increase their wealth with her power. Then she finds the mysterious magical island where she is embraced by the first mother and her novices. She has learned many skills that required to become a mistress to serve the people who are in need of help in the foreign country that is the place which gives her new identity and new name Tilo (Tilottama). She manages the spice bazaar in Oakland and presents herself as elderly to give the impression that she has been there for a very long time.

Women are consulted as the epitome of selflessness that quality is highlighted by the novelist through the activities of Tilo. Women are usually endowed with the

innate ability to put others need before their own making them national carers and nurturers.Divakaruni says "On one the hand, selflessness is a great quality, and it is the quality of the healer who gives love. Yet within asocial context where women are only expected to be selfless, it can become a big problem in a way of keeping women in control" (Divakaruni 7). Tilo, a store owner, supports all customers, regardless of their sexual orientation. She can relate to women like Lalita, Daksha, and Geeta's struggles using the traditional feminine metaphor of spices. Despite reaching out to men like Raven, Haroun, Geeta's grandfather, and Jagjit, she struggles to connect on the same level. She has learned to understand the pain one going through with her magical insight and helps them with the magical power of Indian spices. Tilo says that the ability of understanding others' unspeakable situation is taught by the first mother. She says, "Most of all, we learned to feel without words the sorrows of our sisters, and without words to console them. Inthis way, our lives were not so different from those of the girls we had left behind in our home villages" (52).Tilo has disobeyed numerous laws in an effort to aid people and combat injustice. She questions the traditional roles that are ascribed to women and defies cultural expectations and standards. For readers, Tilo's bravery and tenacity serve as a strong example that inspires them to confront and question oppressive structures in their own lives.

The lonely American Raven visits her frequently who also has some magical power which helps him to see her true form and Tilo also has feelings for him. Whenever she indulges in the sea of love, the spices in the store start advising her about the morality that every mistress must follow without fail. Apart from serving others as her duty, she starts to think of her desires. The raise of self-indulgent in her forces her to satisfy her own needs or desires. She communicates her feelings: "I Tilo who wanted so much as a child to be different, who as an adult now so longs for the ordinary life of kitchen and bedroom, fresh-made bread, a parrot in a cage to call my name, lovers' quarrels and the small joys of kiss-and make-up" (202). Tilo gives importance to her love for Raven, so she shares her love with him. When she is questioned about her priority over her love and spices, she chooses both. The novelist explains Tilo's impartiality towards her love and duty; she says:

> Tilo wants to be selfless, but, you know, she's not going to be anyone's door mat. [Laughs] Often in many cultures, it's either/or for women. You can either have this or that, but, you can't have both. Why can't I have both? I want to be a healer. I want to have those powers. But I

want to experience the ordinary powers and pleasures of being a human being. (Divakaruni 7)

She submits herself to the Shamapti's fire as an atonement for contravening the rules. She knows she cannot escape from the punishment, so she prepares for her farewell to the new land.Spices forgive her mistakes and permit her to start a new life as a new woman.Tilo is informed by the spices that accepting the punishment without resisting it is sufficient. Even though her male counterpart has given choice to lead a pleasurable life in the earthly paradise, she turns towards her duty and her customers by saying "Every cell in my body cries out to stay but I must leave, for in the end some things are more important than one's own joy" (315).Finally, she is given a new identity 'Maya' by her lover, because her older form vanishes and a young form evolves.Tilo finds a new life and a new name at the end of the book, giving her existence purpose. She embraces her identity as Maya, feeling that the name fits her in this new global order where she is the only one who can guide and support herself.The main character is examined using the new woman idea as measured by B. Sushma in her work *Image of the New Woman in the Fiction of Chitra Banerjee Divakaruni*. She says:

> Through the central character, Tilottama, Divakaruni projects the lives ofthese immigrants, their struggles, problems, alienation, assimilation and such other issues. The new woman understands her 'self' while empathizing with others. In the process, Tilo discovers her love for an American and gets the identity as Indian American. She thus develops multiple perceptions by overcoming double consciousness. Thus the new woman is not in a dilemma of 'self' or the 'other' but embraces both. (Sushma 200)

Divakaruni examines femininity and cultural identity in *The Mistress of Spices* in a way that challenges accepted wisdom and makes readers reflect on their own prejudices. By delving into the subtleties of Tilo's journey, the book asks us to reconsider our presumptions and embrace a more inclusive view of gender and immigration experiences. It's possible that Divakaruni's own immigrant sensibilities contributed to the female characters' seclusion. The way the female characters in Divakaruni's book handle immigration issues while taking Indian sensitivities into consideration is deftly crafted. The identities of the East and the West come together to negotiate and create a stronger, more cohesive identity during this process. The

female characters in Divakaruni's book are not the only ones whose identities are being negotiated and evolved; it also represents a broader trend in society that values variety and dismantles barriers between cultures. Divakaruni emphasises the universal battle for acceptance and belonging by fusing the immigrant experience with Indian sensibilities. She eventually calls on readers to confront their own prejudices and adopt a more inclusive vision of gender and cultural experiences.

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The Role of Multiculturalism in African-American Families as Presented in the Select Novels of Omar Tyree and Ishmael Scott Reed

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African American citizens who hold African descent and multicultural heritage are supposed to handle complex relationships about their culture, colour, class, identity, etc.

Abstract:

Culture is an inevitable part of a nation that represents life practices and methods. The term may indicate the lifestyle of an ethnic group including rituals, language, religious practices, social customs, traditions, and other methods. It differs from nation to nation according to the ancestral practices of an ethnic group. The real problem arises when there are some multicultural practices that are being introduced or rather entered by force due to such reasons. The term multiculturalism has varied links and is connected with international relations politically, contextually, and ethnically. One of the minority ethnical groups in America is black Americans. They hold the name of African Americans on account of their double consciousness. This state results in internal crises when American culture dominates over the other.

This paper presents the multicultural conflicts and their impacts as presented in the writings of Omar Tyree and Ishmael Scott Reed. Some of their novels are taken into account for this study. Both of them are living African-American novelists. The theories of ethnicity and multiculturalism are being used to explore the issues from the select novels.

Key Words: Ethnicity, Cultural crises, multiculturalism, double consciousness.

The culture of any society refers to a collection of value-based philosophies, social theories, and political movements. It may be also considered as a study of the human race. In the opinion of some anthropologists, human beings have acquired culture through learning.

The inhabitants of a region develop different cultures as they wish. The set of practices and rituals that were formed a hundred years ago play a vital role. In the words of Arnold in his *Culture and Anarchy,* culture may be anything that is being followed by the people. He writes: "These people consider their way of life, their habits, their manner, the very tones of their voice, look at them attentively, observe the literature they read, the things which give them pleasure, the words which come forth of their mouths, the thoughts which made the furniture of their minds, would any amount of wealth be worth having with the condition that one was to become like these people by having it, they sense it, they sense own feeling and focuses their views towards the nominal society. (Arnold 41)

African American citizens who hold African descent and multicultural heritage are supposed to handle complex relationships about their culture, colour, class, identity, etc. Their identities being black American citizens of African descent and multicultural heritage is both objects and a process of the complex relationship of their colour, class, ethnicity, age, consciousness, conscience, commitment, culture, sexuality, and choice. America is a multicultural country that welcomes a variety of immigrants from many countries over decades. It is a mystery and unknown fact that these outsiders have a tremendous economic social and political contribution to this country. They might have settled there for such reasons as seeking liberty, job opportunities, and better lifestyles. Their ethnical differences have enriched their multicultural activities, knowledge, and lifestyles. Some of them show an extreme desire to address themselves as Americans particularly holding American identity just by erasing their native identity. People of Diaspora anglicise their names and suppress their native accents only to present themselves as a socially and economically enriched community.

A nation is split in terms of its cultural heterogeneity, multifariousness of traditions, geographical variations, and so on. The term multiculturalism denotes the interconnection between two or more cultures of a country. It is a broad term that refers to the appreciation, acceptance, and promotion of various cultures within the nation. It also indicates the wider parts of multiple cultural identities that are seen within a country. All over the world, it can be witnessed such differences in terms of nationality, language, ethnicity, race, culture, and ritual practices. The fact is that all, in one way or another, are similar and interconnected. It has triangle positions that include cultures on nationality, ethnicity, and religion. All these cultural differences are nothing but cultural differentiation. All such cultural identities are just cultural identification.

According to Terence Turner, an American anthropologist, the result of multiculturalism is to create identity politics which has ethnic identity as a fundamental concept. His concept of the term tends to create a clear understanding among the scholars. Identity politics leads to various crises. He considered that culture is a property of an ethnic group. The following words of his can ensure the theory: "Multiculturalism tends to become a form of identity politics, in which the concept of culture becomes merged with that of ethnic identity. From an anthropological standpoint, this move, at least in its more simplistic ideological forms, is fraught with dangers both theoretical and practical. It risks essentializing the idea of culture as the property of an ethnic group or race; it risks reifting cultures as separate entities by overemphasizing their boundedness and mutual distinctness; it risks overemphasizing the internal homogeneity of cultures in terms that potentially legitimize repressive demands for communal conformity (Turner 1993, 411-12)

When it comes to identity like the words of Turner, it matches with the concept of Bois who coined the term double-consciousness. He strongly recommended that all non-white Americans should become aware of this double consciousness. This state is indeed peculiar by nature. Bois suggested the significance of being aware of the people's way of looking at them. Every African-American must have a clear consciousness of how he interprets the world and how the world interprets him. In his masterpiece *Souls of Black Folk,* Bois emphasized the point that African-Americans hold a powerful mind that supports them strongly not to remain separated from their culture. The following words of Bois from his book explain the dual ethnicity of African Americans.

It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (8 Bois)

Omar Tyree's novel *Flyy Girl* is a depiction of a teenage girl Tracy's struggle in a racial society. It illustrates the pity condition of black American young girls who become prey to teenage enticement. Tracy disobeys her parents when they try to control her unwanted actions. She fell in love with many boys; one of them was Charles Webster. He was born to mixed-race parents. He was unaware of his father's family background. His mother was a German born lady who married a

white man. Tracy also expressed her attraction towards the African cultural practices that she compared with the whites'. "But mom, I don't know if them white doctors are teaching us the right stuff, 'cause they're still experimenting with different foods and all. Africans mastered what and what not to eat thousands of years ago." (399). From this excerpt, it can be ensured that there is always a superior thought that exists among non-white Americans. They prefer much importance to African cultural practices that are older than American. At the same time, it is impossible to neglect the cultural practices of America. In this way, multicultural practices are being followed in every African-American family.

Reed's novel *Japanese by Spring* recounts the story of Puttbutt, a black Professor at Jack London College. He was a figure who was shown as a negative reflection against multiculturalism. He tried to gain tenure at the white campus. His other novel *Mumbo Jumbo* is a best example of multiculturalism. He makes reference to various elements particularly Egyptian mythology and the Old Testament of the Bible. The previous novel has many satirical elements in which Reed attempts to criticize the disunity among the coloured people in America. The novel is also called – The Culture Wars. Reed examines the various positions that are being preferred by black Americans. He presents opinions that they express through research about the study of race.

The issue of ethnical crisis needs extreme strenuous to understand. It becomes a challenging threat to the black community and offers a faltering state to them. The intermarriage between black and white Americans questions their exact identity and often results in conflicts. The very idea is presented by an Indian economist and philosopher Amartya Sen. He authored a book titled *Identity and Violence,* where he projected his theory. He specifies clearly of the role of individual identity. He addressed an American woman writer as follows: "an American citizen, of Caribbean origin, with African ancestry, a Christian, a liberal, a woman, a vegetarian, a long-distance runner, a historian, a novelist, a feminist….. to all of which this person simultaneously belongs and gives her a particular identity." (Sen xiii)

Reed emphasizes how white domination deceives African Americans to forget their own identities. Prof PuttButt remains careful not to play with the emotions of the whites. It best suits the words of Italian Marxist theorist Antonio Gramsci who remarks in Prison Notes. He stated that "Hegemony is a sort of deception in which the oppressed forget their own conditions and accept the dominant values of the

oppressor as their own" (795). The novel's protagonist considers whites' cultural rituals as genuine and respects it. Reed shares his point of view that African Americans are easily deceived by whites into subservience as they think highly of it.

It seems the novelist favours multiculturalism like issue of language. One of the well-known critics of Reed, Daryl Dickson has authored a book that carries a critical study of his novels. He agrees that Reed particularly deals with the concept of multi-culture. The following remark of Carr from one of his familiar books can make it understandable: "Japanese by Spring represents Ishmael Reed's concatenation of the intensely fierce debates over the meaning of multiculturalism in U.S. academia in the late 1980s and early 1990s, offering in novel form Reed's vision of what a productive, transcendent multiculturalism should be, as opposed to what it has become in the face of American cynicism(196-97). These words can best express the real motto of Reed who seeks to point out the negative ideology framed against the blacks. He uses the term just opposite to American cynicism that brands black Americans as inferiors, horrible creatures.

It can be considered that Reed presents multiculturalism as the novel's protagonist rather than PuttButt. Reed likes to present him as a ghost than a moral centre. He includes himself in the novel who is a pro-multicultural poet and novelist whereas the PuttButt is presented as an anti-multicultural critic. The central action of the novel deals with the conflict between mono and multiculturalism. The African American professor PutButt, after being thrown into the second position in Jack London College, recommended multicultural study on the campus. Thus Reed rightly handled the theme of power and control to disclose the condition of minor cultures in the United States.

Reed employs the term Culture Wars as a metaphor to delineate the process of linguistic and cultural dissimilarity that becomes a major Jack London College. He was more interested in gaining tenure at the college rather than keeping his background safe. He had dilemmas in his mind that can be considered as examples of cultural crises. Those dilemmas express the other side of multiculturalism. Reed tries to present his characters as ideological types. He shows the protagonist PutButt was overwhelmed with a strong-minded desire. It was all about gaining tenure and higher positions at the white campus. As a part of reaching his target, he was ready to accept the racist ill-treatment of white students. He did not hesitate to shift the blame towards black students. At one point in the novel, he shows great enthusiasm

for learning Japanese language. He calculated that the wide knowledge and fluency of Japanese would help him in many ways in the future. The novelist encourages the ideologies of David Palumbo on critical multiculturalism, who is a Professor of comparative literature. The following words from his book would explain clearly the role of multiculturalism. He said, "Critical multiculturalism explores the fissures, tensions, and sometimes contradictory demands of multiple cultures, rather than (only) celebrating the plurality of cultures by passing through them appreciatively. (2)

The novel is a campus novel, Jack London College. It is located in California since it is a state that holds a significant position for cultural wars. The state is well-known for its educational policies in the culture wars. The concept of multiculturalism in educational institutions shall create such problems. With the support of Reed's examples of multi-ethnic groups, it can be elucidated that all multiculturalism is not set up equal. His novels interrogate relations between ethnic groups which are not specially considered by uncritical multiculturalists. They desire to acknowledge the existence of ethnic groups. David Palumbo-Liu, a professor at Stanford, has given his views on critical multiculturalism. He believed that it explores the relations between ethnic groups. He authenticates that multiculturalism finds the fissures, tensions, and opposite demands of multiple cultures. The black Professor Chappie did not gain the expected power even after the college came under the control of Dr. Yamato. With the motto of getting the newly crowned Japanese management impressed, he learned Japanese but all his efforts became vain.

At one point in the novel, Chappie finds himself with recollections of the past. He blamed himself for having made such mistakes just for the sake of tenure at a white campus. He recalled his mistakes and how he shared his view on the origin of blacks. His mind revived the idea of blacks that argued Egyptian civilization was the looniest thing ever. He also criticized the black writers who imitated the Victorians. He agreed with his pity state that he had been badly deceived by wrong ideas. He scolded himself for having done that and said, "But he was badly deceived" (70). Thus Reed demonstrates his ideas and obligations to ethnic multiplicity. He tries to make a tie-up between the black Japanese-American dynamic. Through their splendid methods, the novelists have kept themselves connected with multiculturalism, which is one of the significant identities and specialties of African Americans.

Thus it is concluded that multiculturalism can be seen as a unique term. It helps to conceptualize the political and moral claims of an ethnic group. The term is also

closely connected with identity politics. This kind of politics prefers differentiating a particular ethnic group. It leads to different perceptions among the people that make them form groups like age, sexual, class, economic, religious, and educational status. Each group might be interested in formulating a unique culture.

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The Search for Self: Race and Identity in the Works of Zora Neale Hurston and Langston Hughes

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Hurston's work is notable for its focus on the lives and experiences of African Americans, particularly those living in the rural South. Hurston, in particular, was known for her use of vernacular speech and African American folklore in her writing.

Abstract:

Zora Neale Hurston and Langston Hughes are two prominent figures of the Harlem Renaissance, a period of intense cultural and artistic activity among African-American writers and artists in the 1920s and 1930s. These two influential writers of the Harlem Renaissance era challenged societal norms and portrayed the complexities of blackness in their writings. They delved into the experiences of African Americans, capturing the nuances of their identities and exploring the intersections of race, culture, and self-discovery. Through their unique writing styles and storytelling techniques, Hurston and Hughes highlighted the importance of embracing one's cultural heritage while navigating the limitations imposed by a racially divided society. Both writers explored the themes of race and identity in their works, offering powerful depictions of the African-American experience during this time. This paper examines how Hurston and Hughes depict race and identity in their works, focusing on their language, culture, and folklore use. Both Hurston and Hughes were deeply interested in using language to convey African Americans' experiences.

Keywords: Self-Esteem, Minority identity, Langston Hughes, Zora Neale Hurston, revolutionary, African-Americans, Minority identity, racism.

Introduction

Zora Neale Hurston and Langston Hughes were both writing during a time of immense social and political upheaval in the United States. The Civil War

had ended slavery, but the period of Reconstruction that followed was marked by significant backlash from white supremacists who sought to re-establish control over African Americans. This period was characterized by brutal violence, voter suppression, and the imposition of a system of segregation that would endure for nearly a century. Hurston and Hughes were both members of the Harlem Renaissance, a cultural movement that emerged in the 1920s and sought to promote the voices and experiences of African Americans. The Harlem Renaissance was a response to the repressive conditions of Jim Crow segregation, and sought to establish a distinct African American cultural identity. Through literature, music, art, and other forms of expression, the Harlem Renaissance sought to challenge the racist assumptions and stereotypes that had long been used to justify segregation and oppression.

Against this backdrop, Hurston and Hughes wrote works that sought to capture the experiences of African Americans, both in their everyday lives and in the broader historical context of slavery, segregation, and racism. Their work reflects the ongoing struggle of African Americans to assert their humanity and dignity in the face of a society that sought to deny them their rights and opportunities. By exploring issues of identity and racism in their work, they helped to challenge dominant narratives of race and to create a more complex and nuanced understanding of African American experiences in America.

Hurston's Approach to Identity and Racism

Zora Neale Hurston was born on January 7, 1891, in Notasulga, Alabama. She grew up in Eatonville, Florida, one of the first all-black towns in the United States. This unique background deeply influenced her understanding of race, identity, and community, which would later permeate her literary works. Hurston's early years were marked by a strong sense of self and a love for storytelling. She was a curious and independent thinker, qualities that shaped her artistic and intellectual pursuits. In 1925, she received a scholarship to attend Barnard College, where she studied anthropology under renowned anthropologist Franz Boas. This academic background would later inform her ethnographic approach to writing and her deep understanding of African American folklore and culture.

Hurston's work is notable for its focus on the lives and experiences of African Americans, particularly those living in the rural South. Hurston, in particular, was known for her use of vernacular speech and African American folklore in her writing. In her novel "*Their Eyes Were Watching God,*" a seminal work of African American literature Hurston explores the experiences of Janie, a black woman

who struggles to assert her own identity and find her place in the world. Hurston's use of vernacular speech and African American folklore helps to create a vivid and authentic portrayal of the African American experience, capturing the rhythms and patterns of speech that were unique to this community. In the novel, Hurston portrays the diversity within the African American community, highlighting the existence of varying social classes, cultural practices, and individual aspirations. Janie's journey reflects the struggle to define oneself within these diverse contexts while challenging stereotypes and societal norms. Through Janie's interactions with different characters, Hurston examines how racial identity can be shaped by personal experiences, relationships, and the quest for personal fulfilment.

"*Their Eyes Were Watching God*" explores the complex intersections of race and identity in the lives of African Americans in the early 20th century. The novel centersaround Janie Crawford, a young black woman who is searching for her place in the world. Janie's story highlights the many challenges that African Americans faced during this time, including racism, sexism, and economic inequality. One of the key themes of the novel is the search for identity. Janie is constantly struggling to define who she is and to find her place in a society that does not value her. Throughout the novel, Janie is confronted with various roles that society expects her to fill: as a wife, as a mother, as a worker. However, Janie is determined to define herself on her own terms. As she says, "Ah done been to the horizon and back and now I kin set heah in mah house and live by comparisons" (Hurston, *Their Eyes Were Watching God, 189*).

Janie Crawford is a black woman who is searching for her own identity and place in the world. Her journey takes her through three marriages, each of which represents a different stage in her search for self-fulfilment.The first marriage that Janie enters into is with Logan Killicks, an older man who is financially stable. Logan represents the traditional values of the black community, and his marriage to Janie is arranged without her consent. Janie quickly realizes that she is not happy in the marriage and feels trapped by Logan's expectations. This marriage represents the limitations that society places on African Americans, particularly black women. Janie is not able to fulfill her own desires and dreams because of the expectations placed on her by society.

Janie's second marriage is to Joe Starks, a charismatic and ambitious man who becomes the mayor of a small town in Florida. Joe represents the possibilities that African Americans had during the early 20th century, as they were able to achieve positions of power and influence. However, Joe is also controlling and oppressive, and he does not allow Janie to express her own identity. This marriage represents

the limitations that African Americans faced even when they were able to achieve some measure of success.

Janie's third and final marriage is to Tea Cake, a younger man who is a free spirit and represents the possibility of true love and happiness. Tea Cake allows Janie to express herself and pursue her own desires, even though their relationship is not accepted by society. This marriage represents the possibility of breaking free from the limitations placed on African Americans by society and pursuing one's own dreams and desires.

Throughout the novel, Hurston explores the complexities of identity for African Americans. Janie struggles to find her own identity and express herself in a society that expects her to conform to certain roles and expectations. Hurston shows how African Americans were forced to navigate a complex web of social expectations and racial stereotypes in order to find their own place in the world. Hurston's portrayal of gender and identity in her works contributes to a broader understanding of the intersections between race and gender in African American communities. Hurston challenges traditional notions of femininity and womanhood, allowing her female characters to defy societal expectations and assert their individuality. Through Janie's journey, Hurston emphasizes the importance of self-discovery and self-fulfilment for African American women, rejecting the idea that their identities should be solely defined by their relationships with men. Hurston's exploration of gender and identity extends beyond romantic relationships. She examines the role of African American women within their communities and the ways in which they navigate their sense of self amidst societal expectations. In her works, Hurston presents women who challenge traditional gender roles, embodying strength, resilience, and independence.

"How It Feels to Be Colored Me" is a notable essay written by Zora Neale Hurston, first published in 1928. In this essay, Hurston presents a deeply personal reflection on her experiences as a black woman in America, exploring the construction of racial identity and her own sense of self. Hurston begins the essay by describing her childhood in the all-black town of Eatonville, Florida. She reminisces about the sense of community and belonging she felt in this predominantly black environment. Hurston asserts her pride in her racial identity, proclaiming, "I am colored, but I offer nothing in the way of extenuating circumstances except the fact that I am the only Negro in the United States whose grandfather on the mother's side was not an Indian chief."(Hurston, How It Feels to Be Colored Me1)

Hurston acknowledges that her perception of her racial identity changes as she encounters the broader world outside of Eatonville. She shares anecdotes of her

experiences in Jacksonville and New York City, where she becomes more acutely aware of the racial divisions and the societal limitations imposed upon black individuals. Despite these challenges, Hurston maintains a strong sense of self and refuses to be defined solely by her race. She asserts, "Even in the helter-skelter skirmish that is my life, I have seen that the world is to the strong regardless of a little pigmentation more or less.No, I do not weep at the world—I am too busy sharpening my oyster knife."(2)

Hurston's essay challenges the notion that racial identity is solely defined by the color of one's skin. She emphasizes the individuality and uniqueness of her experiences and asserts her action in shaping her own identity. Hurston argues that while she acknowledges the existence of racial prejudice and discrimination, she refuses to allow those factors to define her. She embraces her own authenticity and asserts her right to be recognized as an individual rather than solely through the lens of her racial identity. She emphasises "I have no separate feeling about being an American citizen and colored. I am merely afragment of the Great Soul that surges within the boundaries. My country, right orwrong" (3)

Through "How It Feels to Be Colored Me," Hurston explores the complex interplay between racial identity and personal identity. She rejects the idea of a monolithic black experience and instead celebrates the diversity and individuality within the African American community. Hurston's essay serves as a powerful testament to the resilience and self-determination of black individuals in navigating their racial identities within a society marked by racial inequality.

Langston Hughes praised Hurston's use of dialect and her portrayal of black life in the rural South. In his essay "*The Negro Artist and the Racial Mountain*," Hughes argued for a more diverse and inclusive vision of black art, and cited Hurston as an example of a writer who was unafraid to use her own voice and language.

Hughes' Approach to Identity and Racism

Langston Hughes' poetry often focused on the struggles of African Americans to assert their identity in a society that oppressed them. In his poem "*I, Too*," Hughes speaks to the injustices of racial segregation and discrimination. He writes, "I am the darker brother / They send me to eat in the kitchen / When company comes" (Langston Hughes et al.130). This poem addresses the issue of racial segregation in America and the feeling of being excluded from the larger American society. By asserting his identity, Hughes encourages other African Americans to do the same.

Another example of Hughes' focus on identity is his poem "*Theme for English*

B," where he discusses the complexities of African American identity. In the poem, Hughes writes, "I am twenty-two, colored, born in Winston-Salem. / I went to school there, then Durham, then here / to this college on the hill above Harlem" (Langston Hughes et al. 220). The poem addresses the struggles of African Americans to assert their identity in a predominantly white society. Hughes shows that identity is not just about race but also about where one is from, their experiences, and their education.In her memoir, Maya Angelou recalls meeting Hughes and feeling inspired by his writing. She writes, "I had a limited experience of literature and knew only a few poets, such as Langston Hughes, whose 'Mother to Son' gave me strength and courage" (Angelou, I *Know Why the Caged Bird Sings*, 29).

Moreover, Hughes' works address the issue of racial discrimination in America. "Racial discrimination is not just a problem for people of color; it is a problem for all of us, because it undermines the fundamental principles of justice, fairness, and equality that are the foundation of our society" (King 8).In his poem "Harlem," Hughes questions the impact of racial discrimination on the African American community. He writes, "What happens to a dream deferred? / Does it dry up / like a raisin in the sun?" (Langston Hughes et al. 426-427). The poem highlights the consequences of racial discrimination on the dreams and aspirations of African Americans. The deferred dreams of African Americans become a metaphor for the larger societal issues that they face. In her essay "Langston Hughes, A Brief Biography ," critic R. Baxter Miller writes that "All the while, he helped indirectly open the doors of publishingto them and to others of various races; he helped charm theAmerican audience to the future of ethnic equality and pluralism." (Tracy, 23). Hughes was interested in the cultural heritage of African Americans, drawing on African American music, dance, and art in his poetry. *"The Weary Blues"* is a melancholic poem that depicts the life of a black musician who sings the blues. The poem shows how music and art served as an escape from the racial discrimination that African Americans faced. However, the poem also highlights how the musician's life was impacted by racial discrimination. In the poem, Hughes writes, "He did a lazy sway / He did a lazy sway.../ I heard a Negro play" ((Langston Hughes et al. 5).This line emphasizes the musician's race and the challenges he faced in pursuing his passion for music. "Hughes' work is characterized by a profound understanding of the complexity of racial identity, and a fierce resistance to the racism and discrimination that continue to plague American society" (Smith 23).

The poem also highlights the racial segregation that existed during that time. Hughes writes, "The stars went out and so did the moon. / The singer stopped playing and went to bed / While the Weary Blues echoed through his head" (Langston

Hughes et al. 95-96). The use of the word "weary" emphasizes the exhaustion that African Americans felt due to the discrimination and segregation they faced. The fact that the musician had to stop playing and go to bed highlights the limitations that racial discrimination placed on the lives of African Americans.

The poem explores the impact of racial discrimination on African American culture. In the poem, Hughes writes, "I got the Weary Blues / And I can't be satisfied. / Got the Weary Blues / And can't be satisfied" (95-96). This repetition emphasizes the deep-seated sense of dissatisfaction that African Americans felt due to racial discrimination. The Weary Blues become a metaphor for the larger societal issues that African Americans faced.

Hughes challenged dominant narratives of race by emphasizing the connections between African Americans and other marginalized groups in America. Many mainstream depictions of African Americans in the 20th century focused on middle-class, educated individuals who were seen as more "respectable" and assimilated into mainstream American culture. Hughes, however, sought to give voice to the experiences of those who were often overlooked in mainstream depictions of African Americans, including those who worked in factories, on farms, or in other low-paying jobs. By doing so, he challenged the idea that African American identity was solely defined by middle-class norms and values.He was an early supporter of the labor movement, and often wrote about the struggles of working people of all races. He also explored the experiences of other marginalized groups in America, such as Native Americans and Mexican Americans, highlighting the shared struggles that united these groups. In doing so, he sought to create a more inclusive and diverse vision of America, one that recognized the complexity and diversity of its population.

Comparative Analysis:

Hurston's works often focused on the individual's quest for authenticity and self-discovery within the African American experience. Her writing exuded a vibrant and colourful energy, capturing the unique dialects, customs, and traditions of the black community. Hurston's use of rich imagery and vivid descriptions brought her characters and settings to life, immersing readers in the cultural tapestry of African American life.Cheryl A. Wall in the book "The concise oxford companion to African American Literature" admires Hurston as "A self-styled "literary anthropologist," Hurston blurs the boundaries of literature and ethnography in her writing." (Andrews et al. 210). Hurston emphasized individual action and the ability to transcend societal expectations in defining one's own identity. Her characters, particularly African American women, sought personal fulfilment and autonomy in their search for selfhood.

In contrast, Hughes's works exhibited a more collective and socio-political approach. He explored the broader social and historical contexts of the African American experience, emphasizing the collective struggles, aspirations, and resilience of the black community. Hughes's poetry and prose often employed a more straightforward and accessible language, using blues and jazz rhythms to convey the emotional and cultural experiences of African Americans. Hughes focused on the collective consciousness and shared experiences of African Americans. He underscored the interconnectedness of cultural and racial identity, emphasizing the diversity within the African American community. Hughes depicted the struggles against racial inequality and discrimination, advocating for social justice and equality. One of the similarities between Hurston and Hughes was their focus on the experiences of African Americans in the United States. Both writers sought to give voice to African Americans' experiences, especially those often overlooked in mainstream depictions of African American life. For example, Hurston's work often focused on the experiences of poor rural African Americans, while Hughes explored the experiences of working-class African Americans.Another similarity between Hurston and Hughes was their use of vernacular language in their writing. Both writers sought to capture the unique rhythms and cadences of African American speech and incorporate them into their work. This helped create a sense of authenticity and immediacy in their writing and allowed readers to connect more deeply with their experiences.

Conclusion:

Zora Neale Hurston and Langston Hughes were influential writers of the Harlem Renaissance, offering powerful depictions of the African American experience during this time. Through their use of language, culture, and folklore, both writers explored the themes of race and identity, offering a counterpoint to the negative stereotypes and portrayals common in the mainstream media of the time. Ultimately, Hurston and Hughes helped to create a new vision of African American identity and culture that celebrated this community's richness and vitality. Their unique perspectives, literary techniques, and imagery enriched the body of work produced during the Harlem Renaissance, leaving a lasting impact on African American literature and culture.

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Unveiling the Distorted Ideal of Democracy in V.S. Naipaul's *The Suffrage of Elvira*

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The novel shows what Naipaul in A Middle Passage describes as a picaroon society, a society with-out fixed rules in which humiliations and advancement are often rapid and seemingly arbitrary, in which life can be brutal and in which there are no ethical standards; cunning and conning are accepted and admired.

Abstract:

Naipaul's first political novel, *The Suffrage of Elvira*, posits the major events of the elections going to be held in the near future. Simultaneously, it documents the fallout and results of the elections in the life of Elvira's traditional, decadent, demeaning, and demoralizing society. An in-depth evaluation of the book reveals that Naipaul only sees the negative aspects of human nature, as seen by the discriminatory facts he describes. It is also unclear whether Naipaul is writing about a West Indian civilization that has been so severely damaged that positive things are not even possible for it. The novel is more specific as regards the sustained exercise in contempt for people. Moreover, no character upon any basis receives our sympathy or pity. Hence, a member from the religion is rigid to give his vote for the candidate of other religion. *The Suffrage of Elvira* concerns 1950 and the second general election under universal adult franchise when people began to see the possibilities. 'Possibilities' is Naipaulian irony for the many ways people can gain, financially and socially, from politics. The buying of blocks of votes from leader of ethnic communities, the paying for funerals, food and drinks, was common practice in Trinidad at the time when Port of Spain was known as the Sodom and Gomorrah of West Indian politics. But this is not the usual novel about third world post-colonial corruption; it has none of the open anger, disillusionment and harsh satire of the novels of Chinua Achebe, Kwei Armah or Wole Soyinka about the betrayal of ideals by politicians and a corrupt society fighting over the spoils of

independence. Naipaul treats similar themes and betrays a similar process but his manner is amusement at the social comedy.

Key Words: Democracy, Election, Political, Religion, Supernatural, and Traditional.

Vidiadhar Surajprasad Naipaul, born into a Hindu Brahmin family in Trinidad in 1932, felt repelled by the society of Trinidad.He escaped the restrictive confines of both the low resources and chances at home and the rigidity of Orthodox Hinduism in India, the land of his ancestors, at the age of eighteen, when he left Trinidad to attend the University College of Oxford, where he studied English.But this also meant being initiated into the European cultural rhythms of life. V.S. Naipaul wrote many novels, but the picture that emerges in his novels is a fragmented one. There are two reasons for this divided vision. The first reason is that West Indies societies are broken into warring groups along ethnic racial lines. The second reason is that the novelist himself does not possess a stable centre within him, and this consequent lack of a controlling vision prevents him from imposing a credible order upon reality. Thus, V.S. Naipaul's intense sense of displacement from society, race, or creed engenders in his psyche the feeling of rootlessness. This sense of homelessness is a drawback, but it is also a matter of advantage for a writer in the sense that it enables him to explore life without being bound by any preconceived idea.

The Suffrage of Elvira is set in an isolated, neglected region, with a large Indian population, rather than the more politically active Negro and brown communities of urban Port of Spain. Blacks are not central to the novel and the politics are between individuals who are supposedly leaders of the Hindu and Muslim communities. There is no criticism of British rule by the narrator or his characters, no overt ideological position; although there is the implicit one that British electoral processes are mimicry of alien practices in such a community. On the basis of what he had learned about human nature within his large Indian family he did not expect anything better to come from the political process, and he has learned to hide his personal wounds. It is this skepticism that distinguishes *The Suffrage of Elvira* from such a work as V.S. Reid's *New Day* (1949). *New Day* is a nationalist novel which sees elections as a step towards independence and is told in Jamaican English. Naipaul treats the granting of political power with irony and skepticism as something the British wanted.

The novel shows what Naipaul in *A Middle Passage* describes as a picaroon society, a society with-out fixed rules in which humiliations and advancement are often rapid and seemingly arbitrary, in which life can be brutal and in which there

are no ethical standards; cunning and conning are accepted and admired. It is assumed that bribery and seeking personal advantage is an accepted way of life. At the school polling station the clerk subjects the voters to long delays until Harbans gives him ten dollars. "They visited warden, returning officer, poll clerks, policemen: a pertinacious but delicate generosity rendered these officials impartial" (155). Men losers are the people who have gained and lost relative to one another during the course of election-related activities. This is necessary to prevent manipulation with the ballot results. "Chittaranjan lost a son-in-law and Dhairam lost a daughter-in-law. Elvira lost Lorkhoor and Lorkhoorwon a reputation"(207)

Trinidad in the novel is not yet a nation or people with demands and common assumptions beyond bribery and 'possibilities'. Candidates have no policies, represent no ideologies or classes. The incongruities of applying foreign notions to such a society can be seen in various incongruities of speech and action. The 'Epilogue: the Case of Whisky' offers a democratizing of the earlier 'possibilities' that Chitteranjan, Ramlogan and others saw in the electoral campaign. Now that Harbans is benefiting from his position on the Council, as shown by his double-breasted grey suit and new Jaguar, everyone wants some immediate personal benefit, some reward. The contemptuous rivalry is noticed even in the new generations. For, instance, Lorkhoor was the brightest and most famous youth in Elvira, but he was Foam's natural rival, a youth just two-and-a half years older than Foam. However, he tried to make his personality more grave and shining in the world. He ran about remote areas of central Trinidad with a loudspeaker van, advertising for the cinemas in Caroni. In the elections, he worked as a campaign manager for 'Preacher'. At first, Lorkhoor had claimed that he did not care for politics. All the people in Elvira nevertheless were surprised when he suddenly declared himself as campaign manager in the elections for the other candidate, Preacher. Even the supporters of preacher were astonished to know this fact.

There is again contemptuous relationship between Chittaranjan and Ramlogan. Both of them were neighbours. Their strained relationship got into vigorous struggle when Ramlogan saw a dead chicken of Mrs. Chittaranjan lying in the middle of his doorway. Actually, the chicken was killed due to Foam's careless driving, just about the midday hour. The accident took place when Foam pulled his van "a little to the right of the road to avoid Lorkhoor'svan"(107).

On the whole, Naipaul abhors the contemptuous attitude, which the people of Elvira had for one another. Contempt for people reveals selfishness or hypocrisy of the people in Elvira in its bedrock. Whatever relations the people of Elvira maintain among them are obviously depicted by Naipaul in a truthful manner. Apart from his

trait of contempt for people, Naipaul's intention in writing this novel is to present the funny world of Elvira along with its backbone of full-fledged democracy. Democracy here constitutes the backbone of the plot. The year, where the novel begins, is 1950. Elvira comprises a communities of Hindus, Muslims and Negroes, and is undergoing its second General Elections. The democratic set up in Elvira does not seem to serve a really useful purpose either to the benefit of the people or their representatives or to the advantage of the social and cultural institutions. It just bestows sound opportunities to the people of Elvira on its occasion of elections. For the people of Elvira, suffrage means no more than an opportunity for personal gain. It is this fundamental selfishness and corruptibility that ensure Harbans return to the leg. Co., it repeatedly involves the people of Elvira in highly farcical situations.Mr. Baksh is supposed to be in control of the Muslim vote. He makes most out of the election; throughout the novel, he is bribed for three times: first, to support Harbans, then to stand for the election himself and finally to withdraw in favour of the 'prestigious candidate'. His nomination necessitates changes in the allocation of election symbols.

Chittaranjan, however, aims at a long-term goal. For the marriage of Harbans's son to Nelly, the Indian goldsmith strives his best to turn his Hindu and Spanish votes in favour of Harbans party. The bargaining between them is a humorous example of understatement. Yet it is known to the reader that Harbans has no intention of fulfilling the deal on his part. This makes Chittaranjan's subsequent efforts more farcical. To preserve his daughter's honour, Chittaranjan goes to comically fantastic lengths. It constitutes one of the ironies in the novel that the only worthwhile thing to come out of the election, Nelly's escape from the static, decaying world of Indian customs, results only from the frustration of Chittaranjan's objective. Though Harbans knew that no one in Elvira was fighting for him, all Elvira—Preacher, Lorkhoor, Baksh, Chittaranjan, Dhaniram and everybody else—all of them were fighting for him. They gave him various ideas. It was Dhaniram who suggested the idea, before the committee, of making a list of all Negro who were sick or were going to die. Mahadeo accepted the job. He also affirmed that old Sebastian was a Negro who was bound to death. And Mahadeo went on to notedown the people in Elvira who were sick in his red book. But for this job, he constantly needed money from Harbans. When at once, he offered the list of sick people sadly and received the entrance fee from Harbans in a little more pensive mood, Harbans became worried about his expenditure for the Elections.

It is a duty of the novelist to make us understand people in the novel before acquiring our opinion, liking or disliking for them. Here, uniform contempt for life is

not an asset to a novelist. Naipaul does not fail in this matter. His character, Mrs.Baksh is the most contemptible because of her supposititious beliefs.Had not Naipaul developed beyond 'The Suffrage of Elvira', he would have been a worthless writer. One solitary paragraph of sympathy suddenly breaks through the novel in the chapter, 'Dead Dog'. In it, Ramlogan suddenly feels moved because he has hurt his enemy, Chittaranjan a little too much:

> In truth, he was deeply moved and was trying to bide it. He, too, was ripe for reconciliation, but now that be had, he regretted it. He now he had, he regretted it. He knew he had gone too far when he attacked the honour of the man's daughter; be felt ashamed. (159)

People have little time or inclination for better things in life. What comes to them easiest is the mimicry of the western norms. To some extent, what characters like Harbans and Baksh take to be supernatural elements in the election gives the action of the novel an aura of inflation that ironically mocks the essential pettiness of activity in the society. Not only this, the very beginning of the novel i.e. the prologue itself is the identification of a bad sign. Harbans was about to kill the two white women and the black bitch. Harbans did not care for them. Though the appearance of two white women at the outset had no concern with the supernatural element of the novel, the black bitch and the stalling of the engine on both sides gave a clearly bad sign for Harbans. He had gone all his bargaining for the election, but he was going to offer himself formally, to the powers of Elvira, Baksh and Chittaranjan. However, the abrupt appearance of the black bitch and the stalling of the engine on both sides made him more confused and more worried too. She becomes more frightened thinking the sign as a bad omen. Nevertheless, Baksh asks her not to worry because they are just nine persons in the family. But she, affected by some thought, looks down at herself and suddenly cries: "Oh, God Baksh, how we know is only nine."(45) It means that she is perhaps bearing a child in her anatomy and she fears that whole family consists of ten people and all are about to die. Though the fear of Mrs. Baksh is worthless, it adds one more thread to the supernatural element in the novel.

In brief, the supernatural element works as a major thread mingling with the main theme of the novel. It clearly depicts Naipaul's vision of the superstitious society in Elvira. It, not only, shows the nature and manners of the people of Elvira, but also shows their continuous, tradition-ridden belief on the element.Apart from the number of traits pertaining to the major themes of the novel that have been discussed here so far, the most remarkable thing for us is Naipaul's mode of presentation. It no doubt creates a greater sense of immediacy in the novel. Here,

there is no narrator distancing the characters and shaping the reader's critical response. The characters themselves are given a vitality, an inventiveness, and a resilience, that make their world seem much more palpable to the reader. What distancing there is in the novel is effected through the comic exaggeration and the elements of the highly grotesque and absurd. These elements make Naipaul's representations rather larger than life. It is this sort of inflation, and the sheer sense of fan in the novel, that limits serious involvement in the lives of the characters.

To the extent, what characters like Harbans and Baksh take to be paranormal elements in the election gives the action of the novel a new turn which ironically mocks the essential pettiness of activity to the society. That the skinny black bitch and half-dead pup do in a sense of influence the course of the election merely adds to the force of the campaigns. It is in all sincerity and with much justification that his presence in Elvira is immaterial to the campaign. Naipaul's mode of portrayal itself suggests how little the candidate features in Elviran politics. This is so, because the characterization of Harbans is superficial and he never becomes a really palpable figure in the reader's innovation. His moods, for instance, are usually indicated by brief narrative statement. Naipaul resorts to savage mockery and biting irony in depicting the degradation and demoralization of the Elviran community. He resembles Swift in his satiric endeavours. Like Jonathan Swift, his approach is Juvenalian. He leaves no words in exposing the exile of the Elviran people on the West Indian scene. Such a society is of course common to the Third-World societies and it proves to be a universal account of the most demoralized society in Elvira.

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Conceptualizing social media as a causative factor for Body Dysmorphic Disorder among the youth

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Although everybody is unique, BDD implies that you perceive a few or all of your body's traits to be flaws. That belief drives you to invest significant effort to concentrate on or seeking to alter what you perceive isn't right with you.

Abstract:

The review paperconceptualizesthe influence of social media on body dysmorphia among youngsters. The paper focused on understanding the concept and theoretical framework of Body Dysmorphic Disorder and social media and its influences on youth.Istudiedliterature reviews from the past for in-depth understanding of Body Dysmorphic Disorder and social media among youngsters.I have also offered recommendations for vulnerable youth impacted by social media leading to the manifestation of Body Dysmorphic Disorder. A secondary research review of 30 papers was done to collect the data for this research. The findings of the literature review suggest that there was a positive relationship between social media and body dysmorphia or BDD among adolescents with a partial significance across genders. Thus, social media does affect how young people perceive their bodies and it can become a significant risk factor in the manifestation of Body Dysmorphic Disorder.

Keywords: Social Media, Body Dysmorphic Disorder, Youth

INTRODUCTION

Most people have one thing or another that they may find a little unflattering about oneself, but some people get so fixated on the perceived flaw that they may go to extremes to "fix" it. This leads to the manifestation of what is known as body dysmorphic disorder, a mental illness that affects how you perceive

and feel about your own body and appearance. People frequently have negative ideas and emotions regarding their appearance, which can cause major disruptions in their lives and damage their mental and physical well-being.

Although everybody is unique, BDD implies that you perceive a few or all of your body's traits to be flaws. That belief drives you to invest significant effort to concentrate on or seeking to alter what you perceive isn't right with you.

There are various terms for the same condition. Body dysmorphic disorder is the medical term for the ailment, whereas "body dysmorphia" is the more common term. Individuals suffering from BDD can have varied degrees of understanding of their disease. Knowing they have insight into the situation suggests they are aware that their thinking is not rational or practical. However, understanding does not prevent the signs and symptoms of the condition.BDD are likely to begin in adolescence or early adulthood. It commonly appears around the ages of 12 or 13 and affects two-thirds of people under the age of 18.Although the specific causation of BDD is uncertain, several factors have been related to the development of this disorder. People who have a first-degree relative, such as a biological parent or sibling, are three to eight times more vulnerable. People with BDD frequently have overactive or dysfunctional brain areas. Because of these variances, controlling thoughts and actions related to the disease is difficult. If someone has had a traumatic childhood like a history of bullying or abuse, they may be more prone to develop this condition. Finally, distinct civilizations have distinct beauty and appearance standards. Popular culture, popular media, or a combination of the two can all have an impact on how BDD affects the individual's ideas or habits.Social media or social networking sites are online platforms that allow people to connect with each other via messages or sharing photos or videos in many forms from posting to stories and in more recent times in the form of quick and easy reels or shorts on apps like Instagram, Snapchat or YouTube. These sites also provide many features like beauty filters that modify people's features or articles on different ideas about beauty and body image.

Backgroundon Manifestation of Body Dysmorphic Disorder

Body Dysmorphic Disorder (BDD) is characterized by exaggerated or delusory ideas about one's own ugliness. A variety of cognitive hypotheses, including incorrect perceptions, attention biases, and semantic memory contamination, have been proposed to explain delusional ideas. Bizarre aesthetics may also influence BDD beliefs. Research compared fourteen BDD patients to fourteen regulates in a cognitive test battery. On activities evaluating information (bias) processing along

with aesthetics, BDD patients fared similarly to controls. BDD, on the other hand, demonstrated abnormal ability in semantic analysis involving sentence verification as well as category fluency. The findings suggest that delusional ideas in BDD may be explained by pour or faulty semantic interpretation. (Rossell, S.L., 2013).

Constant exposure to someone's photographs of a seemingly ideal aesthetic may cause an individual to have self-conscious feelings about their appearance. For example, online articles such as "10 Ways to Get Lighter Underarms" abound on social media focus on areas that do not need to be corrected and are simply unsolicited advice. They may cause someone to become fixated with a perceived defect. This might lead to obsessive thinking about the body part or area, causing worry about presenting it to others. This might lead to compulsive behaviors and actions aimed at correcting the perceived fault in one's physique. Individuals who have been exposed to this may develop body dysmorphia.

Finally, given that the most likely age for acquiring this condition is 12-13 years, which is also the age group most exposed to and impacted by social media, it is reasonable to view how media exposure can play a significant role in the manifestation of BDD among young people.

Recent neuropsychological research looked into memory in people with BDD (Deckersbach et. al., 2000). On nonverbal and verbal memory tasks, BDD subjects varied considerably from healthy control subjects. The study also demonstrated that impairments in organizational techniques in the BDD group influenced group differences. BDD patients appeared to struggle with understanding the overall perceptual as well as semantic qualities contained in complicated examinations.

As a result, BDD patients, like OCD patients, may overfocus on some features of their surroundings or themselves while disregarding potentially more significant ones. BDD individuals may excessively concentrate on a little flaw in their looks that others might consider minor or not even notice. Simultaneously, BDD patients may overlook the rest of the face. This could result in a perceptual distortion that magnifies the defect, making a tiny scar appear massive and noticeable. Selective attention to visual input that others might disregard could thus contribute to, establish, or maintain the impairment in BDD sufferers. BDD individuals have a ritualistic tendency to compare themselves to others. Selective attention to appearance-related concerns can also end up in a plethora of ideas about the problem. (Wilhelm, S. &Neziroglu, F., 2002).

Melvin, K. (2023) did a study on teens who spent quite a bit of their time on social networking platforms. Furthermore, recent research suggests that using image-centric social networking platforms such as Facebook and Instagram is associated

with higher levels of body discontent and unhealthy eating behaviors. Previous research had indicated that specific social media incentives were associated with poor body satisfaction and well-being among teenagers. This study aimed to investigate these connections in 407 teenagers aged 12 to 18 years. Participants were recruited via social media to complete a series of surveys. The study's findings demonstrated that escapist and appearance feedback related motives were linked to symptoms of body dysmorphia.

Growing Impactof Social Media on People's Unrealistic Beauty Standards

In recent years, we have seen a significant influence of social media on our lives. With the availability of an easily accessible platform has come a torrent of information, not all of which is useful or even truthful. Social media has become a constant in the lives of individuals of all ages, but the youth continue to be the primary consumers. According to multiple sources, social media is a big cause of young people developing anxieties about their body image. We are exposed to a feed that contains highly curated photographs as well as so-called influencers and Instagram models proclaiming what the ideal body or skin type is.

Usage Of Face Morphing Filters and The Advent Of "Snapchat Dysmorphia" Among Today's Youth

Sun, M.D., & E.A. Reider (2022) critically evaluated and summarized existing arguments on the management of BDD in aesthetic medicine. They discovered rapid, readily available photo editing innovations that included Snapchat Inc. as well as Facebook, Inc., had led to the widespread propagation of beauty standards. The advent of "snapchat dysmorphia" and the postulated explanatory phenomena of perception drift had fueled further debate about the unmasking of BDD. These tools allowed people to make innumerable changes in their physical appearance and gave a nearly ubiquitous forum for appearance-based feedback. According to recent research, investing more time in viewing selfies, altering images, and engaging in social media is related to increased degrees of facial and body dysmorphia.

Social media has become highly perilous, particularly for teenagers, who are more vulnerable to feelings of insecurity and sadness. Teenage girls and boys are just starting to make attempts to understand and gain awareness about their anatomy that is undergoing a rapid process of growth and development while simultaneously dealing with hormones, school demands, and other home life distractions. These elements, combined with constant media pressure to be skinny, curvy, brainy, cultured, or woke, can be very daunting for young people. The photo-posting culture has

made social media an extension of us, with most people feeling continual pressure to upload the "perfect" picture. This can create a gap between the self that exists in the real world and the one we painted on the virtual world leading to inconsistencies and an overall state of dissonance as one tries to balance both.

Prevalenceof Body Dysmorphia Symptoms amongthe Youth

Clinically relevant BDD symptoms are rather common throughout adolescence and young adulthood, particularly in females. The low prevalence of BDD symptoms in adolescent boys may be attributable to gender differences in commencing age and/or etiological variables. BDD symptoms are modestly heritable in young people and are associated with an increased likelihood of concurrent neuropsychiatric and alcohol-related disorders.

According to various research, BDD affects from 7% to 2.3% of the population at large. The rate of BDD in people receiving treatment in inpatient psychiatric facilities is reported to be within 13% and 16%. It is significantly more common in women i.e., 2.5% to 2.2%.

Based on one report released by the National Library of Medicine, the incidence of clinically meaningful BDD symptoms in different cohorts was between 1 and 2%, with females having a much higher prevalence than males. The expected hereditary propensity for body dysmorphic issues was 49% at age 15, at 18 years 39%, and from 20-28 years of age 37%, alongside non-shared environment contributing for the residual variance. Neuropsychiatric and alcohol-related problems had odds ratios ranging from 2.3 to 13.2.

According to Schneider et al., 2017, BDD appears most common in adolescence, at roughly 1-2%. According to Phillips et al (2006), symptoms of BDD begin at the age of 13 and peak at the age of 16.

Indian Youth's Reaction tosocial mediawith Respect to Symptoms ofBody Dysmorphia

Raj, R., et al. (2022) evaluated the influence of social media on the emergence of body dysmorphia. 108 Indian students above the age of 15 participated in this study through email and social media advertisements. The Body Dysmorphic Disorder (BDD) questionnaire had been utilized to assess the extent to which participants believed they had or were suffering from BDD. The questionnaire on BDD and social media influence was organized into three sections: social media insights, psychological behavior, and identified BDD. These questions were aimed to determine how frequently someone used social networking sites, what and how they thought

about themselves while posting photographs online, how they might have been juxtaposing themselves and seemed psychologically down, and the likelihood of getting BDD. According to the findings, male and female university students' perceptions of beauty and use of beauty filters showed a troubling state of BDD, with the majority having been particularly attracted to the attractiveness aspect of their perspective when it came to revealing oneself on social media platforms.

Evidenceof The Role ofsocial mediaon theDemonstration ofBDD Symptoms

Online applications and platforms that allow users to generate, distribute, and share content, information, as well as ideas are referred to as social media. It enables people to connect and communicate with others in an internet-based social network, whether they're relatives, close friends, acquaintances, or strangers. Social media platforms offer a variety of communication capabilities and tools, such as the ability to post text, photographs, videos, and links, as well as engage in real-time conversations via comments, shares, likes, and private messaging. Facebook, Instagram, Twitter, LinkedIn, Snapchat, YouTube, and TikTok are some of the most prominent social networking platforms.

People's communication, sharing of experiences, and information consumption have all been revolutionized by these platforms. Social media has broadened the scope of personal connections, enabling people to connect with others all over the world, regardless of geographical limitations. It has also evolved into a venue for voicing opinions, exhibiting talents, promoting enterprises, as well as participating in political and social debates. Social media services have grown to accommodate a wide range of interests and demands. News feeds, groups, events, stories, live streaming, plus personalized content recommendations are among the options available. Furthermore, social media has evolved into a platform for entertainment, news consumption, brand marketing, and even e-commerce.

Although social media has many advantages, it also has several drawbacks, such as privacy problems, cyberbullying, overload of information, and the possibility for addictive behaviors. Individuals must use social media with caution, balance it with real-life relationships, and be conscious of its impact on mental health and well-being. One big disadvantage of social networking sites is the effect it can have on a person's perception of their physique. Beauty is frequently idealized and manipulated on social media. Seeing photos of others with supposedly beautiful bodies can lead to feelings of inadequacy and social comparison. Social media influencers frequently advocate particular beauty standards and lifestyles. Their carefully crafted content, advertising of beauty goods, and emphasis on looks can

all lead to dissatisfaction with one's body and a notion that a particular appearance or body type is required for social acceptance and success. Individuals might also be exposed to hazardous content on social media relating to severe dieting, disordered eating, or self-harm behaviors. Inadvertently, platforms may support the sharing and distribution of damaging material that promotes unhealthy weight loss or promotes eating disorders. Negative remarks, fat-shaming, and body-shaming can thrive on social media and individuals may be harassed because of their physical appearance, resulting in feelings of shame along with poor self-esteem. Moreover, people tend to seek approval and validation via comments, followers, and likes on social media networks. Body dissatisfaction and an unrelenting need for affirmation can be exacerbated by the pressure to attain social acceptability based on looks. All these elements can have a significant impact on an individual's mental health, and for many vulnerable people, particularly those in their adolescence, body dissatisfaction caused by social media can appear as body dysmorphia or body dysmorphic disorder.

Body Dysmorphic Disorder (BDD) is a mental health condition characterized by an obsession with perceived flaws or abnormalities in a person's appearance that are not visible to others or look minor to them. Individuals suffering with BDD frequently spend a large amount of time and effort obsessing over how they look, which causes distress, poor functioning, and a severe influence on their general state of life. Excessive worry, preoccupation with several perceived defects in appearance, compulsive grooming, seeking reassurance, comparing oneself to others, or continually checking one's appearance in mirrors or other reflective surfaces as well as avoiding social interactions are all common signs and symptoms of this disorder.

A person's negative self-perception and a sense that the perceived flaw has a major impact on a person's attractiveness and overall value as a person can impair functioning and disrupt regular life activities such as job, school, relationships, along with social interactions.

Body Dysmorphic Disorder tends to impact people of all ages, including children. In fact, BDD most commonly manifests itself throughout adolescence or young adulthood, though it can start at any age. BDD usually appears throughout adolescence, when people become more self-conscious about their looks and may go through physical changes linked with puberty. Genetic, environmental, as well as psychological variables may all play a role in the onset of BDD which can have a substantial impact on young people's social, emotional, and academic development. It may also disrupt regular adolescent experiences such as friendship formation, participation in social activities, and academic focus. The focus on physical

appearance and comparison on social media can lead to body dissatisfaction as well as the onset or worsening of BDD in young people. Constant exposure to well-chosen photos, as well as the pressure to meet unrealistic beauty standards, can amplify fixation with perceived faults.

The ease of access and continuous availability of various social networking platforms might contribute to obsessive and compulsive monitoring behaviors in children with BDD. They might continuously examine their own as well as other people's profiles for comfort or to compare their appearance, exacerbating their concern with perceived imperfections.

Ryding, F. C., and D. J. Kuss (2020) performed a thorough search of APA PsycINFO, Web of Science, and PubMed records to uncover social media utilization and patterns, social media characteristics, and intermediary variables that influence body image dissatisfaction, generating 40 researches. Acquiescent social networking site use, as well as appearance-centric social networking site use, were found to be especially relevant. Appearance-based judgements were also found to be a successful liaison of social networking consumption and body image dissatisfaction. Analogies were found between body image dissatisfaction and BDD symptoms, showing a regular social media use could be an indicator for the emergence of BDD symptoms.

There is a large body of literature that investigates the connection amongst social media and body image. It has also been refined down to a narrower variable, BDD. Although the specific cause of the condition is unknown, several biological and social variables have been connected to its emergence and progression.

Social media has been considered one such factor since it has gained immense popularity in recent times making it a constant part of the daily lives of many. Since the majority of social media consumers are youngsters and BDD's signs and symptoms start to show around that same age creates ground for an association to be made. There appeared to be a link between teenagers using social media and a higher incidence of body dissatisfaction or dysmorphia (Haddad, G., 2022).

Many researchers further believe that social media instead of being a direct causal factor for BDD might be more of a risk factor that may trigger already susceptible individuals. Many BDD patients seek dermatology for cosmetic purposes and plastic surgery specialists due to obsessive fixation with abnormalities, which can be aggravated by frequent social media use (Laughter, M.R. et al., 2023).

It is important to note that not all media may be associated with having a negative impact on people's body image. It is possible that only a specific section of media, most likely one which is more images focused may be more responsible. Higher SMU frequency was substantially connected with higher BDD symptoms, but only

image-based along with mixed-media social media networks (Möllmann, A., Heinrichs, N., & Herwig, A., 2022). According to a Saudi Arabian study, the incidence of BDD among social media users is 4.2 percent. It has also been associated with a greater amount of time spent using Instagram and Snapchat (Laughter, M.R. et al., 2023). Investing more time viewing selfies, altering images, and engaging in social media is connected with increased degrees of facial and body dysmorphia (Sun, M.D., &E.A.Reider, 2022). Those who use social media excessively have a greater tendency to be unsatisfied with the way they look and suffer more negative sensations upon seeing appealing images of oneself on social networking sites. Greater levels of body dysmorphia and poor self-esteem were found to be positively connected to appearance-related awareness (Waqar, L. et al., 2022).

The perception of beauty and the use of beauty filters within male and female students at the university level revealed a staggering state of BDD, with most subjects becoming more susceptible to the appearance aspect of their perspective when it came to demonstrating themselves on social networking sites (Raj, R., et al., 2022).

Differences between levels of effects that social media may have on body dissatisfaction between men and women have also been made although more research with a bigger group is required to solidify these variances. A statistically significant difference in dissatisfaction with one's body and Instagram addiction between males and females, with females experiencing higher levels of both (Feerick, E., 2021).

POSSIBLE RECOMMENDATIONS FOR THE ISSUE AT HAND

1.   Several interventions, such as Cognitive - Behavioral Therapy, medications such as selective serotonin reuptake inhibitors, support groups, psychoeducation, body image exposure and response prevention, self-care practices, and a collaborative treatment approach, can be helpful in treating and mitigating the impact of Body Dysmorphic Disorder (BDD).

2.   There is a need to develop critical thinking abilities in young people by teaching them about media literacy. Youngsters must be taught to question the validity of photographs, to recognize photo altering techniques, and to recognize that social media frequently portrays an idealized and unrealistic sense of beauty.

3.   It is important to encourage an environment of self-acceptance by emphasizing that beauty exists in all forms. Educating young people to value their own characteristics and to focus on their skills and talents rather than their appearance is quite crucial.

4.   Another necessary action is to keep an eye on the social media profiles one follows. Social media users must unfollow or mute profiles that constantly push unattainable beauty standards or make them feel bad about your appearance. They can also follow accounts that encourage body positivity, acceptance of oneself, and various depictions of beauty instead.

5.   Young people should be encouraged to use social media responsibly. One can set screen time limits, create tech-free zones, and promote offline activities that boost self-esteem and social engagement.

6.   There is a need for the diversification of social media feeds. People can follow accounts that encourage body positivity, self-acceptance, as well as realistic beauty depictions along with tailoring their social media feeds with stuff that inspires and uplifts them.

7.   A very important recommendation would be to refrain from contrasting oneself to others online. Rather than comparing oneself to others, concentrating on self-progress, accomplishments, and qualities is more beneficial.

8.   Promoting offline hobbies and activities among youth to participate in can enhance self-expression and self-esteem. These activities can assist in shifting the emphasis from looks to developing oneself and achievement.

9.   It is beneficial to take note of how using social media is making one feel. It is valid to take a break from or minimize exposure to particular platforms or information if they appear to be triggering unfavorable feelings or body dissatisfaction.

10. Positive affirmations about oneself should be used to counteract negative ideas or comparisons. Practicing self-compassion as well as reminding oneself that everyone possesses special characteristics and attractiveness that go beyond appearance can be crucial here.

11. Establishing an atmosphere of security and encouragement in which young people can express their problems and insecurities can be very helpful. Frank discussions must be established regarding body image and how it is being impacted by exposure to social media.

12. If a person exhibits symptoms of BDD or is experiencing considerable distress associated with body image, it's critical that they get professional care and they must be encouraged to do so.

FUTURE IMPLICATIONSOF THE RESEARCH

1.   The current research provides promising evidence but there is definitely need for more research, preferably on larger samples in order to draw stronger correlations between the two variables.

2. Emphasis on empirical research is needed to understand various aspects of social media networks that may be harmful for body image issues.

3. Further research is needed to determine whether social media is merely a mediating component or an entire causative factor in the emergence of BDD.

4. Investigations are needed to understand whether the effects are same for both men and women or there exists a variance in the levels.

5. Further studies are needed to understand if there are specific contexts in which social media becomes harmful or its existence is a cause of concern.

6. There needs to be a standard or generalized tool of assessment since using different questionnaires for BDD provides varied results.

7. There is a need to educate individuals about the severity of BDD and how hazardous it can be to a person's overall functioning.

8. The findings show that individuals, especially those in their teens, need to be made aware about safe social networking.

9. Measures are needed to control the content circling around beauty ideals on various social media sites as well as in traditional media like magazines.

10. Adolescents need to be provided with positive role models and a promotion of body positivity is necessary.

CONCLUSION

The review findings suggest that there was a positive relationship between social media and body dysmorphia or BDD among adolescents with a partial significance across genders. Thus, social media does affect how young people perceive their bodies and it can become a significant risk factor in the manifestation of Body Dysmorphic Disorder.

In recent years, it has become critical to educate young people on how to cope with the material they frequently encounter on the internet. A single post about unrealistic beauty standards can trigger a plethora of insecurities in young people since they are already at a time in their life where a lot of things seem to be very confusing. This may even manifest into a disordered condition such as BDD. Vulnerable youth require tremendous support and guidance in this situation. Body Dysmorphic Disorder is often treated with an approach that consists of psychotherapy, medication, along with support.

In conclusion, social media together with Body Dysmorphic Disorder have a complicated interaction. While social networking platforms offer many advantages, they have additionally led to the emergence and aggravation of BDD symptoms. It is crucial to highlight, however, that social media isn't the primary cause of it. BDD

is a complex mental health illness impacted by hereditary, environmental, and psychological variables. To lessen the harmful influence of social networking sites on BDD, it is critical to improve media literacy, educate people, promote self-acceptance, and create supportive surroundings. Creating a good and diversified online environment, as well as obtaining professional support, when necessary, are all key stages in handling and conquering the obstacles offered by social media with regard to BDD.

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Jane Austen and the Critique of Sensibility: A Reading of *Northanger Abbey*

–Vinita Gupta Chaturvedi

Northanger Abbey, earlier titled Susan was begun as early as 1798 as a "literary skit" (Pinion 1973, p.34) and Austen's original impulse behind it was to write a burlesque or an anti-romantic novel; to criticise romances and to examine the impact of the excessive sensibility intrinsic to this kind of fiction on the reader.

Abstract:

One of the favourite thematic preoccupations of Jane Austen and her literary descendants, especially George Eliot and Henry James, was to show the perils of an overwrought imagination, unregulated by good sense and judgment. Time and again Austen exposes the follies inherent in romantic visionand how it impairs good sense and judgement. This clash between sense and sensibility is omnipresent in her novels. But her very first novel *Northanger Abbey* (written in 1798 but published posthumously) not only explores the virtues and limitations of sympathetic imagination but goes a step further to present a parody of the prevailing literary tradition which abounded in stock characters and situations, governed by sensibilities alone. Austen makes fun of the current novels of sensibility and also of the Gothic tradition,to express a critique of excessive imagination, vanity and literary pretensions inherent in them. This paper attempts a close reading of this sometimes overlooked novel in Austen's oeuvre, to show how her protagonist Catherine Morlandanticipates Eliot's Maggie Tulliver and James'sIsabel Archer, all of whom see the world through the prism of their imagination, a world which is a distortion of reality.But while Eliot and James's heroines' consciousness border on the tragic; Austen's protagonist, through a series of comic errors, ultimately becomes an embodiment of good sense and rationality; thus,placing her in the long tradition of comic heroines, as argued by A.N.Kaul in *The Action of English Comedy,* his astute study of errant heroines from

Shakespeare to Shawshowing the limitations of their imagination.

Keywords: imagination, sense, sensibility,fiction, judgment

The paper

Northanger Abbey was the first novel to be writtenby Jane Austen; started in 1798,completed in the year 1805 and published in 1818, a year after her death. This first novel occupies a place of historical importance in her literary oeuvre because it contains the germ and seed of what grew into one of the major thematic preoccupations of the author- the perils and pitfalls of an unregulated imagination spawned by indiscriminate reading of literature and an uncritical acceptance the ideas therein. It inaugurates Austen's long list of heroines who needto be disabused of their excessively romantic or prejudiced notions because their perception of the world and people was conditioned by certain pre-conceived ideas.In the case of Catherine Morland, the protagonist of Northanger Abbey, allher illusions stem from her uncritical reading of romances. Austen's first fictional work is one of her 'educational' novels, but she expands its narrow scope by intending it also as a literary satire on her contemporary novels, chiefly the Gothic and the Romances; to engage with the larger eighteenth century problematics of the purpose and value of literature in life and its role as a conduit of knowledge in society. *Abbey*'s target of ridicule was the sentimental heroine of the romantic fiction,such as those of Charlotte Smith (1749-1806) and AnnRadcliffe (1764-1823) ; and Austen wanted to expose the inherent absurdities of her exaggerated feelings. This paper would attempt a close thematic reading of this novel, to study how cleverly the author integrates her comic satiric intent into her favourite tale of the 'education' of the heroine and how,through Catherine, Austen explores the virtues and limitations of the sympathetic imagination. The paper would take a sidelong glance at how, while doing so, Austen anticipates the romantic illusions of George Eliot's heroine Maggie Tulliver in *The Mill on the Floss* (1860) and Henry James's protagonist Isabel Archer in *A Portrait of A Lady* (1886), with Professor A N Kaul's thesis *The Action of English Comedy* as the reference point, where he traced the various comic outcomes arising from the collision between their wilful, subjective vision and the harshreality of the external world.

The novel *Northanger Abbey* is stylistically divided into "two halves" (Mansell1980,p. 5), the first half describes Catherine's sojourn in the spa city of Bath in company of the Thorpes and Tilneys where her unbounded imagination

accrues her many naïve mistakes regarding both characters and situation; and in the second, popularly known as the Gothic section, Austen shows misunderstandings arising from Catherine's excessive reliance on the world of fiction to draw life's lessons. Her misreadings at the abbey result from her uncritical acceptance of fiction. The novel expounds one of Austen's characteristic thematic and literary concerns- the education of the heroine and it traces Catherine's progress from immaturity and naivete to an adult ability to distinguish valuable from the worthless in both literature and in life. In both the sections, Austen deals with one of the perennial problems in her fiction-that of regulating sympathy without destroying its virtues. The first part of the novel adheres to the tenets of the comedy of manners and deals primarily with the seventeen year old protagonist Catherine's introduction to the affluent echelons of Bath society.Catherine is chaperoned by the Allen family who run into their London acquaintances the Thorpes comprising three city bred girls, out of whom Catherine strikes a close friendship with the vivacious, romantically inclined Isabella. Catherine is ushered into a world which is replete with dance, balls, walks in the salubrious gardens and unending sessions of gossip. They come in contact with the poised and levelheadedTilney siblings Henry and Eleanor and Catherine feels drawn to Henry's sound pronouncements on life and literature.Soon after they are joined by Catherine and Isabella's respective brothers James and John; Isabella professes an undying amorous attachment for James while Catherine thwarts the incipient romantic advances of John because she feels attracted to Henry.

Northanger Abbey, earlier titled *Susan* was begun as early as 1798 as a "literary skit" (Pinion 1973, p.34) and Austen's original impulse behind it was to write a burlesque or an anti-romantic novel; to criticise romances and to examine the impact of the excessive sensibility intrinsic to this kind of fiction on the reader. In her second novel, *Sense and Sensibility* (1811)Austen was to define sensibility in conjunction with 'excess'and what constitutes that excess is specified- emotions are "valued and cherished" (20) for their own sake and therefore every attempt is made to sustain and increase them. Sympathetic feelings are too ready at hand in Catherine and Austen perceives the frequent irrationality, even injustice of sympathy when she reposes extreme trust in Isabella,although the latter's flippancy and superficial behaviour is apparent to everyone except Catherine. One of the significant contributions of this novel to the development of Austen's art lies in its treatment of the responses of judgment and sympathy. According to acritic: "Her interest is, as

might be expected, principally engaged by sympathy, the central to her view of it as an emotional response is its refractoriness." (Tave 1973, p.93) Austen attempts to moderate and finally educate this sympathetic response in her heroine and in the reader. She intends her novel to work against this refractoriness and correct it. Such a response as Catherine's must be aware of its own problematic nature. As in *Sense and Sensibility,* Austen realises the inextricable linkage of judgment with feeling, particularly with sympathy. Pure judgement cannot exist because sympathies always qualify it. For this reason the education, direction and enrichment of sympathy becomes even more important. Catherine's education entails this learning.

Right from the opening pages of the novel, Austen starts making jibes at the romantic conventions of the novels, especially at the two staple conventions of love and friendship. Incidentally "Love and Friendship" was the title of an earlier lampooning of sentimental novels, part of her juvenilia written in 1790. The stunningly beautiful Isabella Thorpe is a complete embodiment of deceitful love and false friendship, an antithesis to 'ordinary' looking Catherine, capable of lasting, matured attachment, displaying utmost fidelity in friendship. The conventional heroines of the sentimental novels were exceedingly beautiful and accomplished in all forms of art and Austen proceeds to invert that formula to present Catherine who has little personal beauty and practically no cultural achievements. Although she ultimately grows into a self-assured mistress of Northanger Abbey, her initial portrait is a contrastto the multifaceted romantic heroines. Her claims to talent are meagre, she is inept at making drawings, has an average understanding of things and possesses no aptitude for music. On the other hand, it is Isabella who is shown to act and behave in the manner of the sentimental heroine. Her posturing, exclamatory sentences, exaggerated mannerisms, lavishly heaped encomiums on people around her and her desire to seek a confidante in Catherine reveals her to be completely conditioned by her reading of romances. Austen mocks, exploits and finally debunks each of these conventions. By subverting the principal components of the romances, and by placing Catherine's innate goodness, moral uprightness, genuine modesty and humility against Isabella's shallowness, Austen shows her own conception of the sensible and the moral which are of real value.

Yet it's a cautionary tale where Austen shows how such an impressionable mind as Catherine's could be vulnerable to the contrivers of fiction as both Isabella and her brother John consciously belong to the world of fiction. They live life dictated primarily by the laws of fiction and their powerful hold on Catherine's mind is

shown in the way she finds it increasingly difficult to dissociate fact from fiction. Isabella professes to heightened sensibilities, her "attachments are always excessively strong" (24). Her gushing manners win Catherine over and Catherine's own sensibilities are called forth to form a sudden undying friendship with Isabella. The two start meeting regularly, punctually, defying the foul and harsh climatic conditions and the consolidation of their friendship is described in comic, hyperbolic tones: "The progress of the friendship between Catherine and Isabella was quick as its beginning had been warm, and they passed so rapidly through every gradation of increasing tenderness, that there was shortly no proof of it to be given to their friend or themselves" (20-21). Their quick intimacy is itself a borrowing from the romances but without the necessary gradations measuring any growth of knowledge or emotion. In the dazzling rigmarole of these meetings Catherine proves to be too naïve to realise how spurious her new friend's pretentious professions are and fails to perceive that Isabella's character and sentiments are"all emanating from the circulating library to which she now introduces Catherine" (Burlin 1975, p.96). In keeping with the vocabulary of sensibility, Isabella consciously plays the part of the heroine by cultivating love and friendship-false friendship with Catherine and duplicitous love for James Morland.

Isabella's exaggerated sentiments are echoed by John Thorpe. Like his sister, he too belongs to the world of deception. Under the influence of a self-created delusion that Catherine is an heiress, John affects admiration for her. Aping and adopting "the cant terms of men of fashion" (73) he even puts up a fictional presence to win her. His extravagant fiction-making about Catherine being the "heiress of Fullerton" possessing a "rich aunt" not only shows how, like his sister, he lives life by borrowing cliches from the romances, but his make-believe causes many complications for Catherine at the abbey later.Vain, ambitiousand scheming, he invents plots that cause rifts to rise in the burgeoning romance of Catherine and Henry Tilney.The Thorpes come together as a kind of mutual definition of an attitude of mind that Catherine must learn is wrong-the attitude that the imagination is at liberty to exaggerate, to heighten reality in any way it wants. Heightened sensibility in a person, according to the critic Mansell, reveals "a disposition to see the world in whatever way conforms best to one's personal illusions about it" (19) and most of Austen's heroines embark on life, possessed of these illusions, which the real world eventually repudiates.However, because of Catherine's innate honesty, spontaneity and moral rectitude, her sense of the self is never impaired, despite the Thorpes'

influence. Despite her imaginings she is never for once deluded into acting or thinking herself as a heroine. Her sensibilities do not expose her to the charges of vanity or selfishness; in fact, her good sense and equanimity shield her fromany form of jealousy when she sees Henry and Eleanor together, sagely guessing from their demeanour that they are siblings, not lovers.Repeatedly the narrator points to the contrast between natural and conventional responses, between "the common feelings of common life" and "the refined susceptibilities-the tender emotions" (6) of sentimental fiction.

In Catherine then, sensibility takes the form of an overactive imagination and a ready albeit unwarranted sympathy for others. Catherine possesses sympathetic imagination in plenty, but Austen shows how susceptible such an imagination is to deception and delusion. Her unlimited sympathy makes her err in the assessment of Isabella's true nature. She has to learn not to attribute her own good motives to others, which is pointed out by Henry, who acts as a friend,mentor, and educator to Catherine:

How very little trouble it can give you to understand the motive of other people's action…With you it is not, how is such a one likely to be influenced? What is the inducement most likely to act upon such a person's feelings, age, situation, and probable habits of life considered? But, how should I be influenced; what would be my inducement in acting so and so? (103)

Although Henry acknowledges that it is Catherine's superior nature at work, which ascribes undeserved goodness to people, he also attempts to make it clear to her that her promising artless goodness needs his instructionin moderating her own responses to persons and situation. Under Henry's tutelage, Catherine learns to notice and observe, as is often remarked of Austen, simple observation is the beginning of knowledge and of moral action in her fiction. Catherine stops seeing Isabella in the light of her imagination, gradually learns to make discerning judgment on her actions, draw distinctions she had not made before, and arrives at a final estimation of Isabella's character, that: "the result of her observations was not agreeable" (117). This first novel then, becomes one of the 'conduct novels' of Austen , where through the naïve Catherine, the author stresses the need to be divested of exaggerated sentiments. Catherine learns to modify her ready sympathy for her friend and shows that she is capable of a more dispassionate judgment, and we see the process of firm moral judgment emanating from her growing power of observation and ratiocination. She displays regulated sensibilities in her association with Isabella

which propels her on the road of understanding the real problems of common life. With this lesson learnt, the reader, along with Catherine embarks on the second half of the novel when Catherine accepts Tilney's invitation to visit their family mansion, the Northanger Abbey, and this inaugurates the Gothic section of the novel. If at Bath, Austen showed the sympathetic imagination leading Catherine to make errors about characters; in this section we see her making mistakes about situations due to the preconceived notions she holds of life, which are largely derived from her reading of Isabella's recommendation of Gothic novels. Her attribution of Gothic motives to the daily life and activities at the abbey testify to the false conditioning of her mind which blurs once again the distinction between fact and fiction. Her misguided bookish expectations, her misreading of her surroundings at the abbey are all fostered by the Gothic horrors which lead her to suspect the ambience and chill her into the belief that Henry's father, General Tilney, is the torturer and murderer of his wife. At the abbey, Catherine starts applying the fictional codes to life, indulging in make-believe, very much in the manner of the poet Cowper who she greatly admired and whose line from his poem "The Task" is borrowed by Mr Knightley in *Emma*: "myself creating what I saw". The extended quote puts the line in context of the fanciful imagination of Cowper's poem:

> Me oft has fancy ludicrous and wild
> Soothed with a waking dream of houses, towers,
> Trees, churches, and strange visages expressed
> In the red cinders, while with poring eye
> I gazed, myself creating what I saw.

Unlike Emma, Catherine's delusions spring from her uncritical reading of fiction, but as with most of Austen's heroines the delusion is self-created and self-willed. She looks around the abbey to see if the outer world corresponds to her imagination. From the moment Catherine enters the abbey, the emphasis is on her inability to 'observe' things, and this is conveyed to us with increasing persistency. Driving into the abbey, the lashing rain blowing full into her face "made it impossible for her to observe anything further" (128), an expression that, although Austen shuns the use of figures of speech in her writings, is a metaphorical description of Catherine blinding herself to reality. Once inside the abbey she doubts "whether anything within her observation" (ibid.) conforms to her preconceived notion of an abbey redolent with horror and intrigue. Since the interiors are bright and delightful, she finds it contrary to her imagination and so proceeds to defiantly construct a

consciousness, shaping the place to her fictional cravings. So, her imagination starts transforming the world around her and endowing it with grotesque connotations. The innocuous old "ebony cabinet which was to escape her observation at first" (134) suddenly assumes sinister proportions when she thinks it holds hoary secrets. The General's vagaries and eccentric behaviour firm up her believe that he has killed his wife. Once again her power of observation desert her under the soporific influence of fiction and as Austen implies and the critic Tave asserts, the power of observation help define everything: "From observations follow inferences, most importantly the determination of probabilities" (Tave53). Because Catherine fails to 'observe' things because her observation gets distorted by the prism of imagination, she refuses to entertain the question of probability; instead, absurdly seizes upon the one interpretation that will suit her already made-up conceptions.

Henry once again assumes the role of a mentor to disabuse Catherine of her misconceptions. Correctly guessing her wild suppositions, he roundly asks her, "What have you been judging from...Consult your understanding, your own sense of the probable, your own observation of what is passing around you" (160). Under his tutelage, Catherine perceives the absurdity of her fantasies; is mortified that her conjectures and surmises were drawn from the detective explorations of the mysteries she has read which have prevented her from dissociating fact from fiction, appearance from reality. Once she starts observing her surroundings it brings her a clarity of vision; where earlier she had seen grotesque pieces of furniture, she now appreciates its antiquity; what she previously perceived as the General's diabolisms, she learns to now recognise them as personal idiosyncrasies. She realises that she had wilfully blinded herself to the reality around her because that was the imperative of imagination; she was unable to make judgments; had imposed a single mode of explanation upon her experiences, deriving it not from the complexities of life around her but from a much cruder and simpler fiction. It also brings home to her the fact that she has never judged her readings by any critical standards. Catherine now realises that the works of Mrs Radcliffe may be charming, but it is not in them that human nature is to be looked for. She must prepare herself to meet "a general though unequal mixture of good and bad" (162) in human beings and make nuanced distinctions; for now: "The visions of romances were over. Catherine was completely awakened." (160).

Thus, in her very first novel the education of the heroine is one in which she learns to curb her exaggerated sensibilities and learns to temper and modify it with

good sense and reasoning, a theme which Austen would reprise in almost all her novels. Late Professor A.N. Kaul in his invaluable study of the comic tradition in English literature expatiates on comic situations arising out of the head-on collision between idealism and the harsh realities of the practical world and traces the evolution of heroines whose abstractions are set against experience, 'theories' against 'facts' from Shakespeare to Shaw. Kaul places Jane Austen and Henry James firmly in this tradition. Women protagonists such as Catherine Morland, Emma from the eponymous novel of Jane Austen, Maggie Tulliver in *Mill on the Floss* and Isabel Archer in Henry James's The *s Portrait of a Lady* are essentially alike in that all of them embark upon life with their minds filled with romantic assumptions which are brutally challenged by the outside world, putting them on a path of self-discovery. At the same time each of the heroines demonstrates the differential authorial intention. In the hands of the overtly moralistic George Eliot, Maggie's imaginings border on the transgressive. Young Maggie's running away to the gypsies because gypsydom corresponded to her imagined construct of freedom foreshadows her elopement with Stephen Guest later as an adult, which brings about her social opprobrium. Fed on a diet of fiction Maggie's romantic aspirations are always thwarted by reality : "The world outside the books was not a happy one, Maggi felt" (206) Maggie is presented as an incurable dreamer in the novel and every time her dreams come crashing about her and her author sardonically observe "No wonder, when there is this contrast between the outward and the inward, that painful collisions come of it" (ibid). Kaul leaves Eliot out of the scope of his study and James, he acknowledges, presents a complex exception to this tradition, for his heroine Isabel's errant romanticism makes her a victim of what James calls 'the essential crookedness of fate' which yields her a tragic albeit a finer consciousness of the real world in the characteristic Jamesian exploration of the central consciousness. Therefore, Kaul sees Austen's heroines as the true legatees of a tradition heralded by Shakespeare. But unlike her literary successors Eliot and James, Austen does not place her heroine in morally transgressive spaces but in an erroneous zone where her hyperactive fancies need suitable chastisement. Austen's criticism is not of Catherine's imagination per se, but of the fact that it is not tempered by the accompanying virtues of reason and powers of ratiocination. In the former half of the novel, Catherine has to learn to get over her blind appraisal of Isabella's sensibilities, which not only lay Catherine open to reader's amusement but also make her vulnerable to deceptions. In the Gothic section of the novel, Catherine's wild and extravagant

fantasies spawned by her reading of fiction yield many a moment of situational comedy. Tilney's exasperation with her excessive imagination finally forcesCatherine to recognise the existence of the real world beyond her fictional construct. This novel offers through the depiction of its innocent and often gullible heroine in hands of manipulative fiction makers-her head easily turned because of the irresponsible fiction in which she herself indulges-a moral lesson for all readers. Austen's final appeal is to the reader who is not to be swayed by sensibilities and is obliged to read fictions less passively, and by taking a creative attitude to the novel, to appreciate it as an intellectual exercise, not as a sentimental escape" (Burlin 106).Ultimately Austen's first novel *Northanger Abbey* treats of what subsequently became her one of her major thematic preoccupations, one where sense conquers sensibility and disordered imagination is set aright by reason and judgment.

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Dynamics of Recollection and Loneliness in Chitra Banerjee Divakaruni's *Sister of My Heart* and *The Vine of Desire*

–Dr. R. Suresh Kumar

Chitra Banerjee Divakaruni is a novelist who focuses on our cultural values and the lasting impacts of western culture. There are several other writers like her who focus on the same themes with marginal difference in their approaches.

Abstract:

Right from the days of colonization, India has been experiencing a sort of cultural crisis. As it was a colony of the British for two centuries, it reeled under tremendous western influence in administration. Further, the British imposed their language which brought along with it a huge cultural baggage. Due to this trend, the nation experienced a decline in its traditional cultural practices. It made several writers and activists to express their concern about it. Before India became a colony of British, it had been following several cultures and religious practices. But during colonial days, the public felt their culture to be much inferior to the one followed in European countries. They discarded their traditional culture and adopted the alien one so as to project themselves as civilized individuals. This adoption of foreign culture created a crisis for the native culture. Homi Bhaba opined in this context that, " the political moment of cultural difference emerges within the problem of colonial government mentality and eclipses the transparency between legibility and legitimate rule" (Homi K. Bhaba 134). He opined further in the work named *The Location of Culture* thus:

> " Yacabo! Yacabo! It is finished… finished':
> these words stand out not for the
> platitudinous place of cultural diversity, but at
> the point of culture's fading'.
> They display the alienation between the
> transformational myths of culture as a
> language of universality and social
> generalization , and its tropic function as a

repeated ' translation' of incommensurable levels of living and meaning."
(Homi K Bhaba 178)

The advent of globalization and its concomitant socio-economic practices have forced India to face yet another cultural crisis. These are issues pertaining to politics, economy, history, media and education. Among them, culture and immigration are right at the top. At present, the public in India are obsessed with capitalist formations that include individualism, consumerism and free market economy. The individuals are overly ambitious and they are into a rat race trying to fulfill their materialistic needs so as to lead a sophisticated life. This middleclass mind set has forced them to embrace an alien material culture at the expense of our spiritual traditional one. Cultural materialism has been the main focus of writers of the 20th and 21st centuries. They bring to limelight the political and cultural history of a particular period. Also, they delve into the decay of traditional culture and the space it enjoyed in their works.

Chitra Banerjee Divakaruni is a novelist who focuses on our cultural values and the lasting impacts of western culture. There are several other writers like her who focus on the same themes with marginal difference in their approaches. Since she is an immigrant, her works concentrate on the cultural crisis experienced by Indian immigrants. All her writings compare and contrast the life style of second generation settlers with the first generation migrants. It has to be understood that the second generation migrants were born and raised in an alien land and the characters in her novels are caught between the traditional values of their home country and the culture of the host nation. In fact, the second generation immigrants have a desire to follow their own culture as they have little or no desire to perpetuate the culture of their forefathers. When they discover parental imposition of native culture and denial of liberty to follow their own culture, they find themselves a confused lot caught between two extremes namely: Indian ethos and Western culture. Divakaruni places her characters in such a situation and ventilates her feelings about her nation and culture through her writings. Bill Ashcroft expresses about her writing as follows: "the diasporic production of cultural meanings occurs in many years, such as contemporary music, film and dance, but writing is one of the most interesting and strategic ways in which Diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulation of identity" (*The Empire Writes Back* 218).

It is germane to find a definition for the word 'culture' here as it has many social connotations. Raymond William rightly opines it as one of the two or three most complicated words in English language. Andrew Milner says, "after all most

of the work I was doing was in an area which people called culture', even in the narrower sense, so that the term had a certain obviousness. But, you know the number of times I've wished that I had never heard of that damn word" (*Cultural Materialism* 3). Both the critics took efforts to study the cultural history and came out with different ideas. Andrew Milner defines culture as something that "runs between a generality and a particular general public sphere and a singular subculture" (Milner 4). In the words of Raymond Williams ". . . it ran between two generalities, the arts and the whole way of life" (Milner 4). In short, whenever individuals move out of their home culture, they find themselves caught between pulls and pressures of the competing cultures. It is a dilemma faced by diasporic communities in all parts of the globe.

This paper attempts to trace the influences made by Divakaruni's experiences in her writing and the manner in which she has portrayed cultural crisis in her works. For carrying out this study, it is imperative to have a deeper understanding of Indian diaspora. It is understood that there are 1.7 million people from south Asia living in the USA. The census carried out in USA in 2010 states that the Asian American population is expected to reach 8.6 million in July 2050. From the census report, it is evident that it has been one of the rapidly growing communities in the USA.

The voyages of discovery during the end of the 15th century and throughout the 16th century accelerated geographical mobility of people worldwide. The first wave of migration started to European colonies because of mercantile economy, religious persecution and large scale unemployment back home in the 17th and the 18th centuries. The second wave of migration included slaves, refugees, exiles and indented labourers in the 18th and the 19th centuries. The end of two World Wars and the independence of colonies spurred the third wave with many intellectuals, chiefly those who went as students, making the nations of their former colonizers as their own homes. This produced brain drain and robbed the former colonies of their intellectual wealth. The fourth wave of migration took place during the last decade of the 20th century because of globalization of trade and commerce and revolution in information and communication technology. This dislocation from their native places is both mandatory and voluntary. Critics such as Gareth Griffths, Bill Ashcroft and Helen Tiffin define diaspora as, ". . . the voluntary or forcible movement of the people from their homelands into new regions" (The *Empires Writes Back* 68). As a matter of fact, living in a foreign land is not living in actual sense, but it is only a mere existence trying to get assimilated with newer relations.

People who have migrated to foreign land always have this strong nostalgia for their homeland and its culture and traditions that were once integral to their daily life. This particular quality of longing for a way of life that is no more there has paved way for diasporic writing. The cultural alienation that they undergo in their uprooted state because of their racial, religious and linguistic differences has a telling effect on their everyday life. Any diasporic writing can be examined through these two distinctive frameworks. Chitra Banerjee Divakaruni belongs to the group of diasporic writers and in her novels she gives a telling account of the miseries of the immigrants and the hostile atmosphere they face through her protagonists. Her focus has become more intense on women immigrants the moment she left India. From there on, she started writing about the status of Indian women who live abroad. Chitra Banerjee Divakaruni is very much aware of the Indian cultural legacy and she gloats about the fact that she has inherited the customs of the most consistent human advancement. She is very smart in maintaining her cultural heritage. Though the present crop of Indian diapsoric writers have been viewed as transcultural, transnational writers and are treated as novelists of both the countries, her desire to give a verbal expression about her dispaoric identity has been clear.

Chitra Banerjee Divakaruni's novels are mostly set in the USA and they focus on day today life of Indian immigrants. In the novel *Sister of My Heart*, there are two women who share their challenges in life with each other and help each other in solving them. This helping tendency between them becomes a stumbling block in the married life of them. The novel delves into the life of Anju and Sudha, who are cousins. The entire novel is narrated in their own voices revealing their childhood, adolescence and early adulthood. Although the early part of the novel is set in the USA, subsequently the novel revolves around India and talks about the pressure felt by mothers who value Indian culture and the sisters who adapt to western culture. The novelist very diligently develops the characters' life in both the countries and makes minute changes in the plot exhibiting the values of human relationships in India. The narrative style enables an individual to understand the diasporic realities of locations as well as the attachment the novelist has towards her motherland. While studying the reason behind her choice of the subject matter, it is very well understood that she has been making attempt to educate and reconstruct the Indian society by helping individuals acquire knowledge about Indian culture. This attempt can be very well understood in the words of Homi Bhaba. He states, ". . . that it is from those who have suffered the sentence of history - subjugation, domination, diaspora, displacement- that we learn our most enduring lessons for living and

thinking" (*The Location of Culture* 172). A major part of the novel is set in south Asia and is burdened with diasporic awareness.

As Divakaruni's novels have been situated both in India and America, it is imperative to have a discussion on the differences between cultures in these countries. American society is distinct and different from India as it is not as old as India. On the contrary, India has a long history and is blessed with several social reformers like Swami Vivekanandha who was one of the stalwarts of social renaissance in the 19th century. In the World Religious Parliament conducted at Chicago, he made the westerners sit up and listen with rapt attention to his discourse on religion. The listeners of his discourse carried an impressive opinion about India and its religions. In addition to it, it is well known that there is a whale of difference between eastern and western societies in terms of religious beliefs and practices followed. Say for example, Hinduism has immense belief in 'karma' and' rebirth'. This belief has instilled fear in the minds of Indians regarding things evil. The faith in multiple births, transmigration of the soul or metempsychosis is something unique to Hindu faith. Unlike the monotheistic religion of the West and the Islamic countries, Hindus worship a pantheon of gods and goddesses. In fact the deities are countless. Practices like worshipping the sun, doing yoga, chanting slokas from the Vedas, conducting marriage with the god of fire as witness, and ceremonies right from the birth to the death, including puberty rites are unique to the Hindu way of life. Veneration of animals, particularly the cow is very common in India. Taking annual pilgrimage to the abodes of Gods and ritual baths on sacred days in tanks and rivers that are marked as holy are part of religious duties. Days, weeks and months and even certain hours are regarded as auspicious to perform rites or start some good work. For someone steeped in Hindu beliefs and practices, the Western culture comes as a shock during the initial years of migration.

The novel *Sister of My Heart* makes a vivid discussion on opportunities and threats faced by women in a traditional Indian culture and it is compared with the modern world. The novel talks about a family dwelling in West Bengal and it is in a dilapidated state. Both Anju and Sudha are from a poorer background and the novelist focuses on the world around them. Both of them are clever, self-sufficient and practical. Being a master story teller, the novelist gives a pictorial account of the ordinary life and the dreams nurtured by them. All female characters in the novel work along with other characters so as to attain legitimate, equivalent and autonomous status. As a matter of fact, it carries an objective controlled action to liberate womenfolk from their dependence mindset. The bondage between the two

siblings namely Anju and Sudha has been the crux of the novel and it is based on the novelist's personal experience as a migrant.

The challenges before all womenfolk have been to find fulfillment for their longings, to find satisfaction in their life and career and to find equity in all situations and circumstances. Moreover, the marital discord between Sudha and Ramesh is of serious nature. Sudha even entertains the idea of parting ways with him along with her child Dayita. Her attitude is simply different from that of other Indian women who meekly submit to societal compulsions and patriarchal prescriptions. To break free from a sacred institution like marriage, she needs courage and hope to charter her life independently. The entire social framework embodies religion, myth, instruction and other social standards. The females need to get liberated from these shackles and maintain their status as individuals. Sudha is fortunate to have the complete backing of Ashok who happens to be her first love and he stands by her during her troubled times. Sudha's miseries do not end and Ashok offers unstinted support during her marriage, pregnancy and separation. America is expressed through the eyes of the sisters as follows:

> "America has its own problems, she said, but at least it would give me the advantage of anonymity. No one in America would care that I was a daughter of the Chatterjees, or that I was divorced. I could design a new life, earn my ownliving, and give everything she needed. (*Sister of My Heart* 294).

The works of Divakaruni portray America as a comfortable place offering peace and prosperity to the migrants. She describes America in the most exalted terms as possible. In her perspective, it is a land of people with progressive thoughts whereas India is regressive needing redemption. She considers people moving from India to America to be fortunate as they are moving into a land of much promise.

While depicting her mother land, she gives importance to its culture and myth. In her opinion, the Indian women can gain prominence in America amidst the white population only by respecting her traditions. In an alien land like the USA, the Indian woman needs to reestablish her identity. This observation is very well found in her novels titled *Sister of My Heart* and *The Vine of Desire*. Between these two novels, *Sister of My Heart* carries several plots woven together in an artful manner. The novel brings out in a forceful manner the pressures experienced by Indian mothers who are sworn to the traditional Indian society and Indianism. The western theory has been the major focus of the novel. The novel talks about the circumstances leading to the birth of Anju and Sudha as well as their love relationship. As the novel moves, the readers have a very good understanding about the sister's euphoria, distresses, desire, misfortune, sadness and the vicissitudes. The novel

Sister of My Heart enables the readers to acquire a thorough understanding of Indian family system. The novelist gives utmost importance to the specific nature of the females. In earlier days, women were brought up in an orthodox surrounding. They were forbidden from doing things like meeting strangers. The conservative and orthodox family values and practices were discussed threadbare in this work. However, things changed due to western education. In the novel, both the sisters retain their connection with their mother land. The novelist expresses her mentality in her writings. Epics like *The Ramayana* and *The Mahabharata* were the sources very well used in *Sister of My Heart.* Divakaruni gives a pictorial description about Indian cultural heritage. She states that, " when a child is born, Bidhata Purush comes down to earth himself to decide , what its fate and fortune is to be religious ceremonials had a great attempt in describing Indian Phenomenon" (*Sister of My Heart* 15).

The plot is very simple and straight forward and concentrates on female characters. Through the life of Anju and Sudha, the novel very well depicts the traditional Indian life. The novel also talks about Dayita, the daughter of Sudha who becomes an orphan and it exhibits the will power of womanhood. In the novel, the union of the sisters is tested. The relationship between Sudha and Sunil become quarrelsome. Sudha experiences a nightmare and moves out of USA. In the life of Anju, her companion's duplicity happens to be the dark drama. Her married life runs into rough weather and she decides to lead her life alone. Their affection surpasses all complications and Sunil has problems in prioritizing the needs of Sudha. In the opinion of Simon de Beauvoir, " once a woman is self –sufficient and ceases to be a parasite, the system based on her dependence crumbles; between her and universe there is no longer any need for a masculine mediator" (*The Second Sex* 689). The interesting part of the novel is in the way both Anju and Sudha get acclimatized to the western influence. The separation between them is explained in a subtle tone.

In all her novels, Chitra Banerjee Divakaruni does not say whether her characters are Indians or Americans. She goes on disseminating generalizations. Her novels probe into the genuine feelings of Indianness. The Indians, though naturalized as Americans, always remember their motherland and have fond memories about it. The novelist exhibits this attitude through Sunil in the novel. In a social gathering, Sunil comes across an American who talks ill of India. Unable to withstand this mudslinging, Sunil slaps him flat on his face. There are characters like Lalit, Trideep and Sara who also nurture the Indian idea of living. From her novels, the readers are able to understand the Indian style of living abroad. Sunil,

Anju and Sudha are found to have these traits in them. Indianess and Indian sensibility find an incredible arrangement while Divakaruni exults in describing Indian traditions, customs and cultural goods. Even, Indian nourishments such as dal, parota, and pickle along with costumes like saree, kurta and pyjama are explained in detail. Flowers like jasmine, bangles, bindi and sindhur which are very common in India find detailed accounting in the novel.

Her next novel *The Vine of Desire* unravels the story of two youngsters who establish female freedom. The novelist considers the Indian female migration to the United States of America to be a kind of pleasant trip made and learning to lead a westernized life. Through the eyes of the characters, Divakaruni tells the story and gives vivid details about the country they have left behind. The reader is left to wonder whether the novelist has yielded to the temptation of giving a pictorial description about India and its public. *The Vine of Desire* is the sequel to Chitra Banerjee Divakaruni's *Sister of my Heart*. The protagonists in the story are the two sisters Anju and Sudha born on the same day opening their eyes to the ill-fated death of their fathers also brothers' of the same family Gopal and Bijoy respectively, on a ruby exploration journey. The story revolves around the two women caught between hard core family traditions and the evolving modern thoughts of the 1980s. Anju migrates to America with her husband Sunil and Sudha stays in India with Ramesh. The distance does not separate them emotionally but only physically as the communication goes on through letters. The novel depicts the reunion of the two sisters in America. The sequel begins with a tragedy of miscarriage, emotion and trauma of the separation of son 'Prem' from her womb which ends in an abortion leaving Anju in bouts of depression. Sudha flees from her family to America. Anju feels the need for her sisterly support and feels obliged to stand by Sudha during her tormenting divorce. She decides "I want to bring Sudha to America" (*The Vine of Desire* 18).Sudha visits America with a hope to make a life for herself and her daughter Dayita. Divakaruni follows the trend, shows America as the land of opportunities and a refuge for all emotionally broken and mentally distressed women.

Divakaruni brings about the contrasting cultures of India and the US. The novel constantly focuses on the transculture; the characters seem to be shuttling between two worlds. Loss, alienation, rootlessness and dislocation are experienced by every immigrant. The expatriates initially try to adjust with the new culture and society into which they have joined. But something holds them back in the form of nostalgia for a way of life that is no longer possible. The sense of nostalgia is often seen among the dislocated and displaced people in most of the diaspora writings. In

Brick Lane, *An American Brat, The Namesake, Disappearing Moon Café* and in *The Vine of Desire* one can find women characters leave their home to foreign countries after their marriage in order to settle in a new land with their unknown husbands. Anju in *The Vine of Desire* migrates to America as Ashima in *The Namesake*. Both share a lonely life though the situations and problems differ. Anju, during her miscarriage yearns for someone to console her and liberate her from her intense loneliness. Anju's isolation reveals her acute nostalgia as well. The immigrants find themselves put out of place from the home society, they are upset emotionally and strive to remember and place themselves in a nostalgic past. There are frequent musings of the past memories, especially of the childhood days, people and surroundings. All through the story there are sentimental attachments well displayed by different characters. Anju in this novel often finds talking to her unborn son; she names him "Prem" and to him she conveys the reminiscences of her childhood. She tells 'Prem' who is attached to the warmth of her womb. She journeys back in time and narrates instances of homesickness at the very memory of the old house, the white elephant of a mansion that had been in the Chatterjee family for generations: its crumbling marble facade, its peeling walls, the dark knots of its corridors, the brick terrace where she and Sudha went secretly at night to watch for falling stars to wish on. She senses pain as things change. She remembers even the smallest of the incidents in the past which she used to loath and hate as a child, but as an immigrant there is this terrible longing to retrieve the past.

In an interview to *The Telegraph* (13th March 2005), she says that women in particular responds to her work because she writes about them; women in love, women in difficulty, women in relationship. She wants people to relate to her characters so that they can feel their joy and pain, since it will be harder to be prejudiced when they meet them in real life. Though Anju dreams of America from the time she reads books, it becomes the promised land for her "as amazing as the fairy kingdom of Pishi's tales"(*The Vine of Desire* 179).

> 'So in my teenage years, I read things like *Anna Karennina* and *Sons and Lovers* and *The Great Gatsby* and *A Room of One's Own.* I'm glad I did, but maybe Aunt Nalini—that's Sudha's mom—was right. They were no good for me. They filled me with a dissatisfaction with my own life, and a longing for distant places. I believed that, if I could only get out of Calcutta to one of those exotic countries I read about, it would transform me. But transformation isn't so easy, is it?"(*The Vine of Desire* 14).

Divakaruni portrays remarkable characters who build hope within themselves in an alien country. Here in the midst of different cultures the immigrants venture to set an identity battling against loneliness and overcoming tormenting emotions. They carefully discard their initial cultural shock and exhibit remarkable resilience. Divakaruni's narration in *The Vine of Desire* is adroitly tailored from first person to second person and also to third person narration. The emotional communication through letters also expresses the family bonds, responsibilities and yearning for home.

In fact, both the novels analyse and contrast the prevailing Indian mindset, attitude, prejudice and pride among the immigrants in a foreign country. Divakaruni, in short, gives an authentic pictorial description about the Indian community in an alien land and its ways of coming to terms with a newfound reality.

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'Leukoderma', the Societal Privative Patch on Women: A Study on Anupama in *Mahashweta* by Sudha Murthy

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Life is a coin with many faces. In a society filled with people like Radhakka, Anand, and Hari, there are also people like Sumitra, Dolly, Vasant, and Satya who are Anupama's true friends and well-wishers.

Abstract:

Life is a journey filled with unexpected twists and turns, where the next turn can be serendipity or catastrophe. Amidst the intricacies of existence, skin diseases often bear the weight of societal stigma, and one such condition that exemplifies this is leukoderma. Leukoderma, also known as vitiligo, is a skin disease in which white patches appear on the skin and it tends to lose its natural color. It affects 1% of the world's population and 2 to 3% of the Indian populace. Although not life-threatening, it profoundly impacts the lives of those affected, particularly women. This paper aims to comprehensively explore the challenges posed by leukoderma and how women face these obstacles to embrace their true selves.

Keywords: Leukoderma, Sufferings of women, Mahashweta, Anupama

Introduction

Gone are the days when everyone relied on grandma's home remedies for getting cured of all common illnesses. The present-day scenario is very different. Medicine has become an inseparable part of a human's life. Be it for a common cold or some serious illness like high blood pressure, diabetes, or even skin disease. Normally, all skin diseases require long-term treatment and immense patience for a complete cure. Leukoderma is a skin disorder that leaves white patches on the skin and darkness in the life of the person affected by it. Even a common cold has a cause, but a life-scattering disease like leukoderma just appears out of the blue. A woman

who is being praised for her beauty and accomplishments suddenly has to endure the pity and antagonism of society, and that too of no fault of her own. In various studies conducted all over India, it is believed that women are found to be affected by leukoderma more than men. According to Hita Shah, Anil Mehta, and Bhavesh Astik, A total of 365 patients were included in this study, out of which females (68.4%) were found to be more affected than males (31.6%), and 58.63% of the patients were unmarried. A positive family history was present in 50 (13.7%) patients. Trauma (3.84%) was the most common precipitating factor, followed by emotional upset (2.19%) and physical pressure (0.82%). Most of the reports showed that males and females were affected with almost equal frequency, but females outnumbered males in most studies, presumably because social stigma and marital concerns prompt women to seek early consultation. (2008, 701)

In Mahashweta by Sudha Murthy, when the protagonist, Anupama, encounters a white patch on her foot, she ignores it at first. But precipitating factors like emotional upset and physical pressure are in her. It is also very clear that she has no family support, as she does not trust anyone with her secret. She is agitated when her mother-in-law sends her with her father when she finds out about the white patch.

Problem statement

Leukoderma, a normal skin disease, is treated more like a sin. When a woman gets a white patch anywhere on her body, she is immediately considered a sinner who is being punished for her past sins. The repercussions of this condition are far-reaching, impacting various aspects of life, including family, friendships, and careers. The patients have to go through a curve of suffering, starting with shock over the diagnosis, efforts to cure the disease, facing societal stigma, self-acceptance, and reclaiming themselves. This article intends to highlight the various issues that arise on account of leukoderma and how it scatters the lives of the women who are affected by it.

Stigmas of the patch and psychological suffering

One prominent suffering of any skin disease is psychological suffering, which stems from societal stigmas. Studies suggest that diseases like leprosy, mental illness, cancer, and leukoderma have various degrees of stigma attached to them. Most skin diseases are attributed to past sins and are feared to be contagious. The main reason for this misconception is that the cause of these diseases is not yet very clear, even in medical terms. People make their assumptions and present them as facts without any proof. This is the main problem in society that prevents patients

from seeking medical help and carrying on with their daily routines.

In *Mahashweta*, when Anupama is diagnosed with leukoderma, she is in turmoil as she is unable to trust anybody. As Babita Rani and Dr.Anchal Jain explain in their article, "Anupama was unable to report the burn problem to his mother because of the extreme masculine dominance in society. This is the best illustration of a woman trying to dominate other women in society." (p. 120) When Radhakka, Anupama's mother-in-law, comes to know about Anupama's condition, the home becomes a hostile place for Anupama. Radhakka, who has been waiting for a daughter-in-law to come and restart the ritual of Lakshmi Puja, now treats the same daughter-in-law like an outcast. Her entrance into the puja room, dining room, and kitchen is denied. Anupama is instructed to be in her room. Radhakka makes a grand show of being deceived.

Society is an extension of the family. If a problem is not solved at ground level, it becomes very difficult to tackle it at a societal level. There is a sense of 'others' as these patients are treated as untouchables. In the book *Aesthetics and Cosmetic Surgery for Darker Skin Types,* PE Grimes remarks that "Many global cultures and societies place a profound significance on appearance, aesthetics, and pigmentation. Any condition that affects appearance may be fraught with loss of privilege, opportunities, and often upward societal mobility." People like Anupama undergo immense psychological suffering because of various stigmas. The extent to which this disease is hyped by society is evident through the minor characters of the novel. They are embodiments of the society that inflicts pain on people through superstitions and stigmas. The family priest instigates Radhakka through his superstitions when he says, "This is a bad disease. She cannot perform any puja now. It must be the result of a sin from her previous life" (p. 54). Radhakka's friend comes to see her after hearing the news from the cook. Anupama's psychological suffering deepens as she says, "Sundarakka spoke as though she had come to offer condolences to someone who had been bereaved." (p.55) Radhakka, despite being hale and healthy, is consoled by everyone. Whereas Anupama is humiliated and thrown out of the house. If the same white patch had appeared on her daughter, Radhakka would not have reacted the same way.

A more pressing problem is people trying to misbehave with women suffering from leukoderma because of the dire situation. Since many have nil or minimum family support, they are seen as easy prey. In the article *Divorced Women in The India: Still Taboo?* By Kiran Manral states, "Till I was married, I was considered off limits, because the men assumed I had a husband who would protect me. The moment I was divorced, I became this 'open for all' invitation to them in their

minds. It was disgusting." This is one of the many problems women in general face in a social setting. When Anupama thought that she had a safe home in her friend Sumithra's house. But Sumithra's husband, Hari, shows his true color at the first opportunity and misbehaves with her. Anupama is completely shattered when he says, "Just because I say you are my sister you can't become my sister". (p. 88) Further, he adds, "Anu, you do remember that you have leukoderma, don't you? Anand will never come back to you, nor will anyone else want to marry you." (p.88)

Life is a coin with many faces. In a society filled with people like Radhakka, Anand, and Hari, there are also people like Sumitra, Dolly, Vasant, and Satya who are Anupama's true friends and well-wishers. She found happiness because she dared to go in search of happiness.

The Role of Patriarchy

In the essay *"Understanding Patriarchy"* Bell Hooks states, "Patriarchy is the single most life-threatening social disease assaulting the male body and spirit in our nation." (p.17) In the view of a stern practitioner of patriotism, it is a way to keep the system running smoothly without any oppression. This cunning method of maintaining order is explained well in the novel *The Immortals of Meluha*, "If you make a person believe that his misfortune in this birth is due to his sins in his previous birth, he will resign himself to his fate and not vent his fury on society at large."(p.122) Anand, who has taken the oath in front of Agni, should have taken on the responsibility of caring for Anupama. But two factors prevent him from doing it. Firstly, the doctrines of patriarchy classify him as an emotionless, stern being from birth because he was born a male. His mother, Radhakka, despite being a woman, is a strict follower of patriarchy. As Bell Hooks puts it:

Yet many female-headed households endorse and promote patriarchal thinking with far greater passion than two-parent households. Because they do not have an experiential reality to challenge false fantasies of gender roles, women in such households are far more likely to idealise the patriarchal male role and patriarchal men than are women who live with patriarchal men every day. (p.3)

After the death of her husband, Radhakka is the one who sets rules for her son and daughter. After Anupama is sent to the village with her father, Radhakka controls Anand by sending him a letter instructing him not to contact Anupama as she is cursed with leukoderma. Anand follows his mother, not because she is right, but because he has been brought up like that.

Being a doctor, Anand knew that leukoderma was not Anupama's fault. But,

because of the influence of patriarchy in his upbringing and his love for perfection, he fails to act at the right time. Even Anand, despite being well-educated, is affected by the social stigma of the disease. This is evident through the dilemma he undergoes: "What would his friends say? 'Oh! Look at poor Anand. He takes so much time to choose a simple shirt, and if the shirt starts to fade, he discards it. What will he do with his wife?"(pg. 121) Anand cares more about what people think of him than how Anupama feels about being abandoned. As Anupama rightly points out, "You were worried about your unborn daughters' future,' Anupama continued, "I am also somebody's daughter; did you worry about my future?" (p. 147) Marriage has become an intuition to flaunt beauty rather than to share love. The news of a man divorcing his wife because "his wife had fooled him by having plastic surgery to make her beautiful and it was only the birth of their daughter"(p.1) shows how false beauty standard is destroying society.

Anand represents the 20th century men who are conflicted between the old customs and the modern way of thinking. Even though they know that they are not doing the right thing, they wait for 'others' to take the lead. Anand, by conveniently shifting the blame towards Anupama, can quieten the cloud of guilt that has formed in his mind. But when Anand learns about the character of his sister Girija, he is violently dragged back to reality. Radhakka is ready to sacrifice her values to save her daughter from disgrace, but is not ready to show kindness to Anupama.

Accepting Leukoderma

Leukoderma requires long-term treatment. There are no overnight results. Both the patient and their family must be mentally strong. With proper medicines and care, it can be cured over time. Even when the medication is not working, with family support, it can be dealt with ease. On the contrary, they are isolated and verbally assaulted. They have to live the life of an untouchable. If unmarried, it becomes difficult to get married. In a research conducted by Hita Shah, Anil Mehta, and Bhavesh Astik, "58.63% of the patients were unmarried. This is because people fear that leukoderma can spread genetically. However family history in patients is very low; hence, it can't be considered a defining factor. A positive family history of only 13.7%". (p. 701) Anupama does not go anywhere auspicious, as white patches are believed to bring bad luck. All her hopes are scattered on her way to the temple when she overhears two women discussing the news that his first wife has cheated the family and Radhakka wanted a bride from her circle. This final blow destroys Anupama completely. Before going to England, Anand assures her by saying, "What a foolish girl you are! Haven't you heard what they say in a church wedding? "Till

death do us apart…" and that is my promise to you." (p. 38).Anupama is pushed to the verge of suicide. Dr. T.S. Ramesh and Dr. V. ThamilSelvi have pointed out in their paper, "In conduct, looks, and disposition, Anupama is better than Girija. She contemplates the future, saying that even if she died, no one would care, and society at large would take Anand's side and sympathize with him" (p. 66). But Anupama realizes and regains her sense of self-worth, and a new identity is born out of the rumbles of destroyed faith. According to Gobaldata.com, Female Literacy Rate in India, "Between 2010 and 2021, the female literacy rate in India has increased by 14.4%. In 2021, the rate was 91.95%."(p .1)/ Education is one major factor that helps women in tackling the obstacles in their lives.

Conclusion

Understanding the psychological effect of a formidable disease is not very difficult now as the world has experienced one of the deadliest congenital diseases, COVID-19. COVID-19 and leukoderma are poles apart in nature. But the psychological turmoil and the fear are the same. Once diagnosed with leukoderma, patients fall into depression and stress. Some patients who undergo treatment are completely cured of leukoderma and regain their skin color. For some, leukoderma spreads evenly over their skin. But when the patch is growing and not being cured, it becomes psychological pressure. We are in the modern era where everything is scientifically validated. Clinging on to the beliefs of the past generation without any evaluation is a mark of superstition. We have left behind many superstitions, like the sati system. Many diseases, like leprosy and smallpox, which were once considered incurable, can now be cured with the advancement of medical science. With the intensive research going on in the field of dermatology, even leukoderma can be easily cured over a period. Until then, it is the responsibility of every citizen to treat these patients with respect. In this era of abundance, what is lacking is compassion. A kind word in a time of need is worth more than any material aid.

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Importance of Geographical Indicationsin India: With GI story of Narasinghapettai Nagaswaram as case study

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Globally, Geographical indications are protected under Paris Convention for the Protection of Industrial Property as well as TRIPS Agreement. Nationally, India passed the Geographical Indications of Goods (Registration & Protection) Act, 1999 for GI Protection.

Abstract:

India is renowned for its traditional wisdom and abundant cultural heritage, both of which have been cultivated and safeguarded for millennia. The vast array of cultural elements that comprise India's heritage includes architecture, music, dance, literature, philosophy, and spirituality. This paper places specific emphasis on the Nagaswaram, a classical musical instrument that occupies a prominent role in the religious and cultural customs of southern India, as well as its quest to obtain the Government of India's GI Tag. However, prior to discussing Nagaswaram, the paper elucidates the significance of geographical indications in safeguarding cultural heritage and tradition.

Keywords: Carnatic Music, Cultural Psychology, Narasinghapettai nagaswaram, Geographical Indications, Intellectual Property.

Introduction

Narasinghapettai Nagaswaram is a well-known style of playing the nagaswaram, a classic South Indian wind instrument. It is called after the village of Narasinghapettai in Tamil Nadu's Thanjavur district, which is known for producing highly competent nagaswaram players. It is a double-reed wind instrument that is regarded to be one of India's earliest wind instruments. It is well-known for its playing methods, improvisational abilities, and one-of-a-kind repertoire. Its players are noted for their mastery of a variety of methods, including as breath control, circular

breathing, and fingering skills, which enable them to generate continuous and prolonged tones. Its musicians are in great demand throughout South India for their performances at temples, weddings, religious processions, and cultural festivals. Their music provides a customary and auspicious touch to these gatherings, making them lively and joyous. It is praised for its technical virtuosity, expressive powers, and capable of expressing sounds for different emotions. It continues to enthrall listeners and adds to South India's unique musical tapestry. In retrospect, the paper has been divided into two parts. Part one examines the significance of Geographical Indications especially in the context of India. Part two focuses on the Narasinghapettai nagaswaram - its origins, creation, cultural importance, and road to GI Tag from the Intellectual Property Office of the Government of India.

Core Concept of Geographical Indications (GI)

As per the World Intellectual Property Organization, a Geographical Indication is a label given to items that have traits or a reputation linked with their geographical origin.

Some common examples of GI at world level are (1) Parmesan cheese is named after the producing areas around Parma, Italy, (2) Roquefort Cheese is called after the hamlet of Roquefort des Corbières in southern France, (3) Cuban cigars are made from tobacco leaves grown across Cuba, (4) The grapes used to make champagne are grown in the Champagne region of France, (5) The French town of Cognac is the source of the name Cognac, (6) Scotch whiskey is malt or grain whiskey produced in Scotland, (7) Tequila is manufactured from the blue agave plant, which grows largely in Tequila, Mexico, and, (8) White grapes gathered close to the Spanish town of Jerez are used to make sherry, (9) Colombian coffee is known across the globe for its excellent quality and unusual flavor due to the geography and environment, (10) Florida Oranges are such due to the unique soil, climate, and procedure of producing Florida oranges, (11) Idaho Potatoes are cultivated in the state of Idaho, America, where the temperature and elevation are excellent for cultivating potatoes etc.

Globally, Geographical indications are protected under Paris Convention for the Protection of Industrial Property as well as TRIPS Agreement. Nationally, India passed the Geographical Indications of Goods (Registration & Protection) Act, 1999 for GI Protection. Some common examples of GI tagged musical instruments in India are Thanjavur Veenai (2013), Palakkad Maddalam (Drum), Amroha Dholak (2013), Banarasi Tabla, etc.

Relevance of Geographical Indications for India

GIs play a significant role in protecting and promoting traditional products and cultural heritage in India. Some of its key advantages for India are as follows:

1. Protection of Authenticity and Quality:

   GIs serve as a legal safeguard for items that originate from a certain geographic location and exhibit distinctive features, reputation, or characteristics that are exclusive to that area. This measure serves to deter unauthorizedutilization of the product's designation or misleading assertions about its source, so guaranteeing that buyers get authentic and superior merchandise.

2. Economic Development:

   A region's economy may benefit from the use of GIs. Products' market worth may rise and demand can be generated by emphasizing the unique attributes and reputation linked with a particular location. For the local communities engaged in the manufacture and marketing of these items, this may thus result in increased revenue creation and job prospects.

3. Preservation of Traditional Knowledge and Cultural Heritage:

   GIs have a strong connection to inherited cultural practices, traditional knowledge, and abilities. GI protection ensures the continuation of these customs and protects the cultural legacy linked to the goods. It also aids in their promotion.

4. Rural Development and Sustainable Agriculture:

   Products having a strong rural heritage and ties to customary farming methods are often represented by geographic indications. Farmer and producer loyalty to traditional and sustainable agricultural practices may be encouraged by the designation and preservation of GIs. This in turn supports environmental sustainability, traditional agricultural types' preservation, and biodiversity conservation.

5. Market Differentiation and Branding:

   Products may use GIs as a differentiator to set themselves out from competing goods on the market. Customers may feel reassured by the indication about the product's provenance, caliber, and unique features. Additionally, it helps in increasing market awareness and brand reputation, allowing manufacturers to charge premium pricing and successfully compete in both local and international markets.

6. Tourism and Cultural Promotion:

   GIs are often connected to certain areas and their distinctive cultural identities.

They may draw travelers who want to experience genuine goods, regional customs, and cultural events. Therefore, geographical indicators support the development of tourism and cross-cultural interactions, which is advantageous for the local economy and the preservation of cultural assets.

7. Export Opportunities:

Traditional items may find new markets for export thanks to geographic indications. Due of their perceived authenticity and uniqueness, items that are recognized asGIs have the potential to be more marketable in global marketplaces. GIs are an important marketing tool that provide Indian goods a competitive advantage and open international markets.

8. Rural Empowerment and Livelihoods:

Products with a strong rural root and a close relationship to the lives of the surrounding populations are often the focus of geographic indications. GIs help rural farmers and traditional rural businesses remain viable by protecting their items. In doing so, they contribute to lessen rural poverty and raise living standards by giving these people a way to continue their traditional livelihoods, preserve their cultural heritage, and make money.

9. Intellectual Property Protection:

GIs are a sub-set of Intellectual Property Rights. Traditional items are less likely to be used improperly, copied, or misappropriated because of the legal protection afforded to GIs. It supports ethical trade practices and protects the rights of producers. This safeguard promotes originality, inventiveness, and the continuous manufacture of superior goods.

10. Consumer Awareness and Trust:

Building customer awareness and trust is greatly aided by GIs. The indicator acts as a guarantee for the product's provenance, quality, and particular attributes. Customers may trust the authenticity and caliber of goods carrying GIs and make well-informed decisions. In turn, this strengthens the bond between producers and customers, encouraging customer loyalty and the long-term viability of the market.

11. Cultural Diplomacy:

GIs serve as cultural emissaries, showcasing India's rich history and variety. By presenting traditional crafts, cuisine, and indigenous knowledge systems, they advance cultural diplomacy. GIs promote cross-cultural awareness and

appreciation of Indian customs and culture throughout the world by participating in cultural exchanges.

12. Preservation of Traditional Crafts and Artisanal Skills:
Numerous GIs are associated with customary arts and crafts, artisanal abilities, and handicrafts that have their roots in certain Indian areas. These ancient crafts are kept alive and ensured to survive in a world that is changing quickly because of the preservation and promotion of GIs. In doing so, it preserves the cultural fabric of communities and supports the livelihoods of craftsmen by promoting the transfer of knowledge and skills from one generation to the next.

13. Environmental Conservation:
Products like textiles, handicrafts, and agricultural items that are identified with certain geographic regions are often related to geographic indications. The symbiotic interaction between communities and their natural surroundings is fostered by the intimate ties between the production of these items and the local environment. To promote environmental stewardship generally, the development of GIs may support ecologically friendly production techniques, biodiversity protection, and sustainable agriculture practices.

Overall, GIs in India offer several advantages, including protection of authenticity, economic development, preservation of traditional knowledge, rural development, market differentiation, and cultural promotion. They play a crucial role in sustaining traditional industries, empowering local communities, and showcasing the diversity and richness of India's cultural heritage.

Story of Narasinghapettai nagaswaram

Coming to Narasinghapettai nagaswaram, it is a classical wind instrument. It is a double reed instrument with a conical bore which gradually enlarges toward the lower end. It is usually made ofa type of ebony tree, usually procured from the beams of old houses in Cuddalore, Puducherry, Villupuram, Thiruvanamalai and Aarani. Craftsmen from the village of Narasinganpettai, who have inherited the knowledge of how to make wooden instruments from their ancestors, are currently using a method that demands specialized abilities to manufacture the instruments. The modern nagaswaram, known as the pari nagaswaram, is far longer than the thimiri and is used by musicians and artists today. This musical instrument has a body that is cylindrical in design, and the bottom of the instrument is shaped like a bell. This version of the nagaswaram contributes to the instrument's loudness and tone.

Cultural Significance

Nagaswaram, also known as Nadhaswaram' and 'Nathaswaram'' belongs to the woodwind family known as a "Mangala Vadya". "Mangala" means auspicious, vadya. The Narasinghapettai Nagaswaram musicians are well known and in great demand for their exceptional musical performances in many religious and cultural contexts, including temples, weddings, religious processions, and cultural festivals, mostly in South India. The musical performances provide a conventional and propitious element to these events, so establishing a lively and celebratory ambiance. Narasinghapettai has been recognised for its production of highly esteemed nagaswaram musicians who have made notable contributions to the field of this traditional South Indian wind instrument.

Narasinghapettai has been home to some noteworthy Nagaswaram artists, including the esteemed late Sheikh Chinna Moulana, Sheikh Mahaboob Subhani, and Sheikh Chinna Moulana Hydruddin. The musicians in question have not only undertaken the task of preserving and promoting the Narasinghapettai Nagaswaram style, but they have also imparted their knowledge and expertise to a significant number of students, so insuring the perpetuation of this musical tradition. The style of this work is widely acclaimed for its exceptional technical proficiency, its capacity to convey emotions effectively, and its ability to elicit a diverse spectrum of emotional responses. The performance of this musical art form consistently captivates spectators and adds to the diverse musical heritage of South India.

Manufacturing process

The aacha tree, also known as the Hardwickia binata tree, is used in the production of the vast majority of Narasinghapettai nagaswaram. Mostly, the timbers that are used by the artists come from various components of older homes. The artisans who make the nagaswaram that are played at various functions like festivals, weddings, fairs, and other such events also make use of drilling machines, in addition to the carpentry equipment that they normally use.The artisans who make the nagaswaram are very careful when selecting wood, which is a form of ebony. They make sure the wood is at least two hundred years old and that it does not absorb moisture. Reed is used for the mouthpiece, which is held in place by a tiny metal cylinder that is held in place by a metal staple in the uppermost section. The leaves of a locally cultivated plant known as "naanal," which is a kind of bamboo, are used to make the reeds. The body of the instrument is cylindrical, and at its base, it opens out into the form of a bell. This shape is what gives the nagaswaram

its signature loudness, as well as its hypnotic and alluring tone. The instrument has a length of two feet and a half when it is fully extended. It is a wind instrument with two reeds and a huge bell that flares outward. The villagers of Narasinghapettai, which is close to Kumbakonam, were the ones who taught the craftsmen how to make the wooden instrument into a specialized art form. One nagaswaram, so they say, is crafted by hand over the course of three days by three skilled craftsmen. A total of forty pieces are produced by each family annually. However, they are disappointed because, in the end, those who are celebrated are the artists rather than the craftspeople.

Hence, the problem is clear that the artisans who create these instruments neither get much recognition nor get adequate pricing for their labour, skill, and intellect. Rather, it is only the artists who play these instruments who get appreciation and monetary award. Although playing the instrument skillfully is also an art which requires many years of painstaking practice, hence the appreciation and acclaim is deserved. However, having said that, the artisans also deserve some motivation both in terms of acknowledgement and monetary assistance so that the craft of creating this instrument remains preserved and the families continue to practice it.

Tracing GI for Narsingpettai Nagaswaram

To solve this problem and improve the position of the artisans, the Thanjavur Musical Instruments Workers Co-operative Cottage Industrial Society Limited took filed theapplication for GI for Narasinghapettai nagaswaram in 2014 through P. Sanjai Gandhi, the government lawyer at the Madras high court and nodal official for the Geographical Indication Registration of Products division of the state government. This is due to the unique feature of the nagaswaram is its production process – it is handmade unlike the other machine-made ones.

A lot of information and historical evidence in relation to the instrument was provided before the evaluator panel for GI Registration. Eventually, after 8 years of painstaking work, the Narsingpettai Nagaswaramgot the Geographical Indication (GI) tag under 'musical instruments of class 15'. It would really help the artisans and craftsmen in getting acknowledgement as well as decent monetary compensation for their hard work and precision.

Conclusion

The Narasinghapettai Nagaswaram style is emblematic of the profound expertise, unwavering commitment, and exceptional musical prowess shown by the musicians hailing from this region. The unique melodic attributes and cultural importance of

this art form have made it an essential component of South Indian classical music, hence enhancing the region's rich musical legacy. The performance consistently captivates spectators and adds to the diverse musical landscape of Southern India. This narrative offers a captivating and motivational account that resonates with several artists, craftsmen, and musicians that contribute to India's remarkably rich, diversified, and extraordinary cultural fabric. It would give inspiration to artisans of other instruments also to apply for GI and seek greater acknowledgement and monetary compensation, thereby giving due impetus to musical legacy of India.

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Women in Historical Fiction: An Interpretation of B. M. Maisnamba's *Ningthemnubi*

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Thus, Ponglenkhombi as a queen regent, exercised her power in the political and internal matters of the state. As quoted in Wikipedia, "After her son ascended the throne of Manipur kingdom, she is best known for being the greatest royal lady holding utmost powers in the history."

Abstract:

B. M. Maisnamba's Ningthemnubi (2006) is a trilogy that recounts the lives of women entangled in palace politics. Their stories have been re-narrated to evoke their overarching personalities to inculcate their values and contributions. Embedded in this historical fiction, is the narratives of many unheard stories of "Ningthemnubis" or the royal slaves or synonymously used as concubines. As part of the narrative belonging to the genre of historical fiction, this novel also brings in the real women personages from the history of Manipur who played pivotal parts in royal politics. While analyzing women's roles, the reference will be made to the real historical characters and the fictional character to expose the exigencies of women inside the palace politics and the struggle for power within the Meitei dynasty during the reign of Chandrakriti. The women characters in the novel like Puyanu, Ponglenkhombi, and Kumudini, will be analyzed meticulously in this paper.

Keywords: Manipur, History, Politics, Power Struggle, Rebellion, *Ningthemnubi*

Introduction

While defining the historical fiction in *The English Historical Novel: Walter Scott and Virginia Woof* (1971), Fleishman proposes that most historical novels set in "the past—beyond an arbitrary number of years, say 40-60 (two generations)—are liable to be considered historical, while those of the present and preceding generations (of which the reader is more likely to have personal experience) have been called

'novels of the Recent past'. Not only that the substance of plot in historical fiction should include "a number of 'historical' events, particularly those in the public sphere (war, politics, economic change, etc.), mingled with and affecting the personal fortunes of the characters." Furthermore, he says it is necessary to include at least one such figure (real historical personage) to qualify as historical. Apart from that "the historical novel is distinguished among novels by the presence of a specific link to history" and also there should be "a real person amongst the fictitious ones…" (3-4). Looking at this position, B.M. Maisnamba's *Ningthemnubi* (2006) fits into the historical fiction category. Considered a prolific Manipuri writer in Modern Manipuri Literature, his fiction is primarily analyzed from the lens of historical fiction. His novels attempt to interpret historical personalities by intermingling fiction and history. His fiction not only recreates the historical incidents, scenes and personages but is set in a specific time, thereby documenting past events affecting the characters. He has mentioned that his work is historical fiction or recreation. The background of his fiction is linked to the royal Palace of the Meitei royal dynasty which ruled Manipur through the ages.

Ningthemnubi (2006) is a trilogy that recounts women's lives entangled in palace politics. This historical fiction narrates the forgotten stories of Ningthemnubis or the royal enslaved people synonymously used as concubines of Manipur. Thus, this paper exposes the exigencies of women inside the Royal Palace which is imbued with political intrigue, dark histories, power politics, subjugation and many untold narratives exposing the social mores, class division and injustice which had mired the royal dynasty of Manipur. Moreover, this paper will unearth the women characters like Puyanu, Ponglenkhombi, and Kumudini in the novel, thereby intertwining the historical figures and the fictional character, which in a way, will bridge the abutment which is missing in the historical rendition. These women characters will be analyzed meticulously, and it will also inquire about their roles in the political intrigues inside the Palace. The forgotten left-out accounts of 'Ningthemnubis' and the ambiguity of palace politics will be analyzed succinctly.

Power and authority are often interlinked with subjugation. The structure of domination involves the ability to control and subjugate the people at the periphery. In the ancient monarchy, women in authority and power exercised their control over the women servants, and they were also the instrument to choose and segregate women servants who could not serve the kings. Even though the King was the head, the matters of women were handled by the women who were either the Queen or the royal consort. In the monarchical structure, "the dynastic power is based on the transmission of power from generation to generation; spouses, mothers,

heirs, and siblings are the building blocks of dynasticism. The organization of reproduction ranged from monogamous marriage to slave concubinage…" (Duindam *et al.* 16). Akin to other countries, in the Meitei monarchy, there was a secluded section for women in the Palace, which was entirely controlled by the Queen Mother and the Royal consorts. Power was concentrated in their hands which in turn would exercise their authority for choosing the wives for the princes, and they also controlled the inner court. The hierarchical power structure was prevalent in the inner court, where women were restricted into different sections depending upon their status and position. It is often assumed that the women in the Palace are not affected by royal politics and exist for sexual purposes only. But the truth is that many women played dominant roles in power politics and held influential positions in the imperial court.

The private section of the Meitei palace may be demarcated for the Ningthemnubis, whom the Queen chose to serve the King. The concept of segregating women based on ranks like dowager queens, queens, and other royal female are prevalent all over Europe and whether such segregation existed in the Meitei monarchy or not is questionable. Nevertheless, the selection of women for the King among the Ningthemnubis is more or less similar to the culture of concubines prevalent in European society. The idea of the selection of the 'most fortunate women' among the Ningthemnubis has been addressed by the author in this novel. Like the concubines who cohabited with the King throughout the dynasty, they were kept as pleasing objects without significance. Only the women who could please the King got chosen and attached to the list of the Meitei queens, and many Ningthemnubis never got the opportunity in the Royal Palace.

Ponglenkhombi: Queen Mother and the Symbol of Authority

Queen Ponglenkhombi ruled the Palace in the name of her son, King Chandrakriti around 150 years ago in Manipuri history. Most of the characters and events of the novel are based on the Meitei historical books like *Cheitharol Kumbaba, Puya* and from oral narratives and authenticated sources from archaeology. Ponglenkhombi, also known as Maisnam Kumudini and Leimarel Liklairokpi, represents the woman in power in the novel. She was the Queen Regent, and whenever an emergency occurred inside the Palace, the first information should be given to her even though there was the King or many brave soldiers. It became a tradition for the mother or a woman to play an important role in ruling a reign peacefully.

Ponglenkhombi took firm steps and measures to protect the throne from the enemies, conspiracies, and unwanted forces which threatened the royal power to

protect the throne for her son Ningthem Pishak, King Chandrakriti, from many internal or external invaders. During that time, there were sibling rivalries among the royal blood for the throne and power, and women, especially the Queen Mother, played a significant role in the political intrigues. She is a woman with gifted wits, and her bravery supersedes her reputation and indirectly took part in many wars taking decisions during the reign of her husband, King Gambhir, and even when her son became the rightful heir. She took the role of a mediator and sometimes assumed the role of a forceful and violent ruler. She taught her son many political intrigues and governance so nobody could take his place. As she instructed her son to deliver a speech at the *"Mera Hao Chongba"* (showing the bond between tribals and Meiteis) festival, she said:

> Ningthem! You are the King of this land! You are the ruler! You will be the King of the Kings. You declare. It is your words that people are waiting. Do you remember, you are the rightful heir of your father, King Chinglen Nongdrenkhomba? The son of a lion should be a lion. (My Translation, 37).

Thus, Ponglenkhombi as a queen regent, exercised her power in the political and internal matters of the state. As quoted in *Wikipedia*, "After her son ascended the throne of Manipur kingdom, she is best known for being the greatest royal lady holding utmost powers in the history."

Moreover, in the *Puya* (the archived manuscript), Ponglenkhombi was referred to as a devoted woman to King Gambhir Singh. She played a pivotal role in the imperial court, supporting her husband politically, socially, and culturally. Therefore, after the death of her husband, she entrusted Narasingh and Debendra, whom her husband trusted the most, to rule the Palace. With their support, she made her only two-year-old son Ningthem Pishak, the King of Manipur. Nevertheless, she was an astute woman who was cautious in protecting the royal Palace from power politics. She exclaimed, "No matter what, I have to save this throne. I do not want any compromise; those who come to the throne will have to be killed" (143). To maintain peace in the imperial court, she even used women in her political games as a weapon to negotiate with the opposite troops during many wars. As represented in the past chronicles of Manipur, women can be used in political intrigues; they can expand a family. Also, they can be used in making a treaty with other dynasties or communities. Ponglenkhombi believed that women could cause wars; at the same time, they could also prevent them. She was instrumental in using women in the political system of the monarchy by using them for sexual purposes to entice or gratify men. She frequently utilized the helpless Ningthemnubis by victimizing them to the worst

atrocities, even denying them in the hierarchical power structure. The subjugation of women of lower rank was quite evident in Manipuri history, and they were utilized to make a deal among the warring enemies or even gifted to the kings. It can be mentioned that during that time, one Ningthemnubi called Nongthonbi by name stopped a war between King Chorjit and Marjit. Also, King Modhuchandra gifted his daughter Indraprabha to the Cachar king as a peace treaty between the two kingdoms. Moreover, King Charairongba gave his sister and his daughter, Chakpa Makhaongambi and Satyamala, to the Awa king, Tongai as his wife for a treaty (143).

Puyanu: A Ningthemnubi and a Rival against the Authority

The prominent female protagonist in this novel happens to be Puyanu, and she is a fictional character that the author has depicted astutely. The author has portrayed her as strong, beautiful, and kind-hearted. She was born from an incestuous relationship between Pamheibi (Pychola) and Pathoi, who belonged to the same family clan, the Puyam. This has been recorded in the *Puyam Puya*as. "Chukon of Kiyamgei is the father of Khomei. Khomei and Thiyam Loitang born Pathoi. Pathoi has two wives, Pychola born Puyanu"(My translation, 23). Fearing social exclusion from their clan, Puyanu and her mother, Pamheibi had been left in Chasat Hill by her father, Pathoi, concealing their identities. Puyanu was brought up under the care of the Chasat King, Lanthouyang (a tribal king), and she learnt martial arts from him. This story of the bravery and deftness of Puyanu has reached the ear of Ponglenkhombi. Therefore, during the *Mera Hou Chongba Festival,* she planned to see Puyanu with her own eyes. After witnessing Puyanu, she concluded that Puyanu possessed every quality of a queen and wanted her to be the wife of his son, Ningthem Pishak. She observed that Puyanu "is not a traditional woman. She is brave, not a timid one. She can look at Ponglenkhombi without any hesitation; it seems she fears no one for the truth." (My Translation, 46). So, she was brought to the Palace and decided to arrange Puyanu as her daughter-in-law. However, the marriage was cancelled when she realized that Puyanu was the daughter of Pamheibi. When she was accused of stealing a necklace from the Palace, she faced another accusation of not disclosing her real identity. She was charged with being the daughter of Pychola, the daughter of Lanthouyang (a tribal). Eventually, Ponglenkhombi ordered:

> "Take out Puyanu from here. Put her in my residence. She cannot get married to my son until her real origin is not found. Puyanu it is not your fault, do not be upset. However, for the welfare of the Palace and the

smooth running of politics, you have to sacrifice something. I will look after you as my daughter." (My Translation, 55).

For this humiliation, Puyanu revolted against Ponglenkhombi, her authority, power, injustice and stringent rules of the Palace. On the contrary, she was grounded in a dark room and was tortured inhumanly. She lived as the 'woman in bondage'. Her hair was shaved off as a punishment for not telling the truth. She tried to escape but no one came out in her support. In this abject situation, her spirit wore off and she was adamant to take revenge against unfairness. She lamented the destinies of Ningthemnubies who became victims of the royal politics entangling their lives. She cried:

> "Ningthemnubi!
> Ningthemnubi in the Palace!
> You are a caged bird.
> They put you in chains!" (My Translation, 60).

Later on, with such sheer strife and courage and with the help of Aboksi Kumudini, she came for revenge against Ningthem Pishak and the authority in a new identity as Nuyam Saphabi.

Puyanu's story has been hidden aside from the Royal Chronicle of Manipur. However, the writer re-instigates her whereabouts and finds her story buried in the dungeon. Through this novel, he questions why she has been put aside as a mystery unknown to everyone. For the rebellion against the royal norms, the name and story of Puyanu have been erased from the Meitei Maharanis' list records. Through the depiction of Puyanu, the author protests women's discrimination, especially the Ningthemnubis and questions the destiny of many women like her whose fate has been tied to the caprices of the women in authority. Numerous women like Puyanu have been left to spend their lives behind the walls.

Documenting the narrative surrounding the Ningthemnubi, like Puyanu has not been recorded for fear that it will expose the dubious intrigue of the Royal Palace. Even though Puyanu has not been accepted as the Queen of Ningthem Pishak, she has been used as an instrument and a weapon to gratify male desires in terms of need. In a scene in the novel, she is victimized by the King, deflowering her virginity. After she became Nuyam Saphabi, Ningthem Pishak secretly used her to gratify his desires. However, as the story progresses, she bears the royal blood of the King. Nevertheless, she has been criticized and unrecognized among the Ningthemnubis as she belongs to the tribal clan. As the story develops, it speaks about the place of Puyanu in the Royal Palace. She could not be accepted as the Queen of Ningthem Pishak as she was unrecognized, and their marriage was invalid. She has been trapped in Royal politics. The conspiracy inside the Palace framed Puyanu in their political trap.

Khuraijam Kumudini (Aboksi): Another Powerful Woman

Khuraijam Kumudini is also a woman character who takes a more significant role in administration inside the Palace. She is one of the three "Kuus" recorded in history who shaped palace politics significantly and was the 90th Queen of King Bhagyachandra, mother-in-law of Ponglenkhombi, and the grandmother of Ningthem Pishak, who witnessed more than fifteen kings fighting for the throne throughout her life. She saved Puyanu from the terrible punishment of Ponglenkhombi.

In the novel, she sided with Puyanu, who became the victim of royal politics. She was the one who took Puyanu out of the dungeon and gave her another life to avenge the humiliation that she suffered at the hands of the women in authority. She plotted Puyanu's death with LaishraKonu's death inside the dungeon to make Ponglenkhombi think Puyanu was dead. After this incident, Puyanu was released by her, giving her a new identity disguised as Nuyam Saphabi giving her new life. In the novel, Ponglenkhombi and other people could not recognize that Nuyam Saphabi was none other than Puyanu.

The intensity of revenge predominates over the character Puyanu, which is more intensified with the assistance of Kumudini against King Ningthem Pishak and his mother, Ponglenkhombi. Kumudini strongly exclaimed:

> I am the one who could kill him and save him.
> I have no interest in snatching the throne
> I bring Ningthem to the Loipukhri
> And this is my political strategy. (My translation, 160)

Kumidini planned to marry off Puyanu to Ningthem Pishak against the tradition and Ponglenkhombi. She did not want Nuyam Saphabi with Rajsingh (elder brother of Ningthempishak), so she plotted to drive Rajsingh from the Palace by using her power.

All these real historical personages—Queen Ponglenkhombi and Queen Khuraijam Kumudini and their destinies are linked to the fictional character Puyanu. The fictional and historical worlds unfold from their eyes. The experiences of Puyanu in the Royal palace represent every woman in the periphery whose only purpose was to serve the Royal Kings and Princes. There may be many untold stories of Puyanus whose voice has never been heard. The dominant discourse of history mainly accentuates what has been displayed publicly, i.e, the pompous life of the kings and queens whereas the exploitative part of the royalty has never been mentioned in history. That is why retelling the historical past becomes significant, and the story of Puyanu finds its rendition in fiction, representing the domination and oppression of such women in the royal Palace. Her story not only narrates the

private life of Puyunu but also highlights the events that occurred in ancient Manipur, thereby intertwining the real characters noted in the Royal Chronicles.

Conclusion

The novel recreates the historical incidents surrounding women's lives in the Royal Palace and how the intrigues in the imperial court affect the positionality of Ningthemnubis, who were subdued for many factors inside the Palace. Thereby intermingling the real queens who ruled and dominated the Meitei royal court and the fictional character like Puyanu unfolded the conspiracies for the throne and intrigue inside the Palace, which eventually facilitated an understanding of the manifold problems women encounter. The characters like Puyanu, Ponglemkhombi and Kumudini reflect the entanglement of women's lives inside the Palace and show how they portray many aspects of women, symbolizing power, authority and subjugation. If Ponglenkhombi symbolizes power and authority, then Puyanu represents the subdued voices of many Ningthemnubis exploited in the highest hierarchical structure. Therefore, women in this novel played the leading part role in the political spheres of the Palace. Regarding the role of women in state and conflict, Diana Wueger believes that "as wars become less about states and more about societies, women can play a greater role in shaping or ending a conflict" (web 2011).

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Disenchanted with the Nation: Postcolonial Disillusionment in Jayanta Mahapatra's Poetry

– Dr. Suja Mathew
–Dr. Manchusha Madhusudhanan

The national bourgeoisie acquired power in most of the postcolonial nations and India was not an exception to that. The deprived and the underprivileged were not able to enjoy the fruits of the so-called independence, as they were struggling to make both ends meet.

Abstract:

Postcolonial literature deals in general with the issues related to political and cultural imperialism, whereas post-Independence literature from the former colonies concentrated mainly on reclaiming their identity. The attempt was to appropriate the language of the coloniser to reframe the identity of the colonial subject thrust upon them by the masters. While undertaking that project, the authors portrayed the specific experiences of their fellowmen; how nation and national identity were formulated; how they found the decolonised landscape and language to be and so on. Contrary to the expectations, many of the postcolonial nations including India, have failed to an extent to realise the dreams of the masses and to keep the promises. The alienation and dissociation that the common man felt gave rise to a postcolonial disillusionment to be pervaded in the country. The present paper attempts to analyse the postcolonial disillusionment as depicted in the poems of the renowned Indian English poet Jayanta Mahapatra. It problematises national identity and nationhood as envisaged and upheld by the leaders, and how the poet approached these complex concepts through his poems.

Keywords
Postcolonialism, nation, national identity, postcolonial disillusionment

Postcolonialism revolves round the issues related to imperialism, both political and cultural. Postcoloniality is defined by Elleke Boehmer as "that condition in

which colonised peoples seek to take their place, forcibly or otherwise, as historical subjects" (3). It is materialised by seizing the language of the colonisers and appropriating it to write back to the empire, asserting the cultural identity of the colonised. It incorporates the responses of the colonised; their struggle to control self-representation through the appropriation of dominant languages, discourses and forms of narrative; struggle over representations of place, history, race, ethnicity; and the struggle to present a local reality to a global audience. Post-independence Indian English poetry also shares the postcolonial sentiments reflected in the literatures from the erstwhile colonies. A. K. Ramanujan, Nissim Ezekiel and Jayanta Mahapatra adorn a prestigious position in the realm of Indian English poetry by appropriating an Indian English idiom with its rootedness in Indian soil.

Born in 1928 in Cuttack, Orissa, Jayanta Mahapatra stepped into the arena of poetry comparatively late, in his early forties. A Physics Professor by profession, he was a prolific writer who bagged many prestigious prizes for his literary output, including the Central SahityaAkademi Award in 1981. The present paper analyses selected poems of JayantaMahapatra through the lens of postcolonialism. Dr. P. P. Raveendran considers Mahapatra's poems as one of the best decolonising poetry in Indian English, for a radical act of decolonisation is "the ex-colonised carving out large territories for themselves within the coloniser's language" (13). The paper examines how the poet attempts to reconstitute the cultural identity damaged by the colonial experience, as Boehmer commented in connection with the nationalist writings from the postcolonial nations. The paper also problematises national identity and nationhood as envisaged and upheld by the leaders, and how the poet approached these complex concepts through his poems. After many decades of independence, the country as well as the people have tended to deviate from the path of integrity and unity that existed at the time of freedom struggle. The paper probes into the ways in which Mahapatra approaches the new complexities that have arisen in the Indian scenario.

The glories of independence did not last untainted for long in most of the postcolonial nations as well as in India. The new nations witnessed the pre-independent golden dreams slowly withering away, awakening them to sad and cruel realities. The new rulers, indigenous though they were, had the oppressive and exploitative measures of the colonial masters still lingering in their minds, resulting in the extended bondage of the people. The alienation and dissociation that the common man felt gave rise to a postcolonial disillusionment to be pervaded in the countries. The new injustices sprouting everywhere, based on caste, creed and colour, were disheartening the masses. Life for them, both before and after

independence, was one of strife and hardships. The "inseparable complicity between knowledge and power" that Partha Chatterjee talks about in his work *The Nation and Its Fragments: Colonial and Postcolonial Histories*, is evidenced in the poems of Mahapatra (xi). He focusses on the dark, shadowy lives of the people who form the majority of the nation's citizens.

Freedom, the concept as we profess and experience, was an obsession to Mahapatra, as he was always conscious of the interconnection between poetry and freedom. Freedom, to the poet, was never attained through bloodshed, leading him to raise the question: "Is a fight never won unless the enemy bows its head?" (*Random* 22). The pitfalls in the fabric of freedom that we attained make the poet state that "my freedom is a narrow piece of pitted street" (*Random* 22). In the poem titled "Freedom," the poet finds himself nonplussed and confused while exploring the diverse manifestations of freedom existing in the country. The leaders in the Parliament and the priests in the temples are the only ones who know freedom, whereas the country, even after fifty years of independence, is not able to ensure at least a meal a day for its citizens. "The Sounds of Freedom" brings to light the contrast between the notions of freedom in the past and present for the poet. The thing that looked very obvious at one time has proved to be not at all tangible and intense. What he is able to experience is only "those watery noises freedom makes,/ like shadows that move without flesh" (*Random* 52). The irrepressible grief that has settled over the world has resulted in the realisation that freedom is now "like shadows that move without flesh" (*Random* 52).

The national bourgeoisie acquired power in most of the postcolonial nations and India was not an exception to that. The deprived and the underprivileged were not able to enjoy the fruits of the so-called independence, as they were struggling to make both ends meet. Poverty and hunger that make the lives of the people wretched are still reigning in the country. In "Light Thinking: Clutching at Straws," Mahapatra says: "Tenant of your house, Hunger, you still persist as the new narrative of our civilisation" (*Random* 37). With the departure of the colonial masters, no fundamental change has occurred. The poet again says: "My history does not seem to be over and the past is what goes on" (*Random* 37). The poet is worried about the trivial problems acquiring national importance and the invaluable moments pushed back to the darkness of history.The poem "Hunger" is a portrayal of the abyss of poverty that a father and daughter fall into, so as to sell the body of one's own daughter. The hunger of flesh is juxtaposed with the hunger of stomach, to point out the intensity and depth of degeneration and deprivation that the common people have come across with. The poet himself considers it as a "significant" poem that he has

written because of its theme. He talks about the sense of guilt that he feels, seeing the disparity between the haves and the have-nots, being one "who lives in a country like ours where almost half the people are hungry and impoverished" (*Door* 172). He is disturbed about the corruption rooted in the system, and indignant towards the politicians and bureaucrats whom he calls "enslavers of a greater land in the darkness of India" (*Door* 118). The worst form of corruption has pervaded the entire nation, as the "wrong persons are in places … which always worked to the detriment of our people as a whole" (*Door* 117).

Mahapatra was conscious of the political commitment and social responsibility of a poet, as he was not free from the issues that plagued his country and fellowmen. He had faith in the role of poetry in alleviating the burden of the people: "Perhaps poetry shall always remain an attempt to remove the burden of time from this world …" (*Door* 5). The poet voices the helplessness of the people through the poem "The Stones":

> I have no choice today
> The house I have lived in all these years
> has forgotten the stone it was made of
> Beneath the bloodied walls of history
> nothing can happen more dreadful …. (*Random* 47)

The values and ideals of the past are all forgotten, and the people are left without any choices. He accuses the governments for having lost all the honour and have become insensitive like a stone towards the woes and miseries of the people. In the poem "The Portrait," Mahapatra describes all of us as invalids not capable of any action, where nobody can save anybody from a simple pain.

Nationalistic feelings and nationhood were prominent ideals held forth by the leaders at the time of freedom struggle. Benedict Anderson defined nation as an "imagined community" (7). Max Weber calls nation "a community of sentiment which would adequately manifest itself in a state of its own" (25). Nation being more abstract than concrete, the people who were left out from the powerful centres of decision-making, found it difficult to share the same feelings in the post-independent era. The poor and the women were the most excluded category, who were pushed to the fringes of the system, with no claims for an honourable life. Intersectionality playing a prominent role in the marginalisation and oppression of women can be seen in Mahapatra's poems like "Hunger." Women become victims of the communal and political violence that ruptures the harmony of the country. The poet draws the readers' attention to how even small girls are raped and tortured: "This little girl has just her raped body/ for me to reach her" (*Random* 63). The entire country is

horrified and the poet is weighed with a guilty conscience. The way the new nation treated its women and poor is abhorrent to the poet, as it has left them in a deplorable condition.Mahapatra can be seen as "breaking the totalising claims of a nationalist historiography" (Chatterjee 13). The land sinks into its ruin, haunted by the cries of thousands of women held as hostages, and the poet considers it as a vengeance of time, in the poem "Mask of Longing."

The fragmented nature of the contemporary experience resonates in the form and structure of poetry, according to Mahapatra: "The contemporary poem stems from a confused and loose earth, quite unlike the one our forefathers lived in" (*Door*87). In the poem "Because," the poet portrays how history repeats the erstwhile dreadful experiences of the orphan children and the refugee camps:

> … these times are turning out another
>
> orphan girl, another maimed man,
>
> another ruined country. (*Random* 67)

In "I Am the One," the poet shares the responsibility of the atrocities and attributes it to his indifference, to his "emptiness with the universe of [his] words" and "the bloodlessness of [his] limited existence" (*Random*69). The country is dead and his words "carry the carrion of India with them" (*Random* 69).He tries to break the false romantic notions where the country likes to take refuge in, and draws its attention to the burning issues of hunger and ignorance in the society that is reigned by the forces of superstition and irrationality.

The contrast between the promised land and the reality makes the poet miserable and frustrated. Indignant as he is towards the entire system, government and politicians, he voices the despair in "Of Storytelling." The poet expresses his unwillingness to listen to stories of high ideals and morals, as they do not hold water any more. In *Door of Paper: Essays and Memoirs*, Mahapatra accuses the rulers and governments for the escapism that we have developed as a people, finding refuge in a world of fancy and dream (92). The people who desired for a solid country had to be satisfied with a puppet land:

> not the Man who for years
>
> desired a country in vain and then
>
> fell in love with the first puppet land they gave him,
>
> even if it failed
>
> to correspond exactly with the promised land. (*Random* 55)

The bomb blasts and violence ravage the country and leave its people famished, and "here and elsewhere a promised land/ waits to be blotted out/ from the historical memory of the world" (*Random* 68). The promised lands have failed to live up to

the promises not only in our country, but in many parts of the world."The Land that is Not" states very clearly and emphatically the poet's disillusionment with the post-independence scenario of the country, underlining the fact that the country torn between two religions and factions is not where he wants to live in and write his poems in. The poet voices his disappointment in the government for failing to fulfil the promises and carry out the responsibilities:

> I want my government to hover
>
> like a butterfly over a garden;
>
> not be, as it is, like a wasp or snake. (*Random* 70)

The peace and tranquillity that he desires for himself as well as for the entire country is expressed in the images of flowery graveyards and warm hearts of love.

A comparison between the leaders of freedom struggle who selflessly dedicated their lives for the independence of the country and the contemporary ones who have lost their vision and farsightedness to direct the people and the country becomes a recurring concern of Mahapatra. The poem "Red Roses for Gandhi" evokes a feeling of despair and gloom in the poet, for he sees the sacrifice of our ancestors being wasted upon us. "The Fifteenth of August" induces the patriotic feelings and commemorates the loss of leaders like Mahatma Gandhi.The poet denounces and detests the current state of affairs in the country as well as its leaders. Theirs is an attempt to evoke weak sentiments without any genuineness:

> But no truth comes down to the street
>
> No believer has given up his life for freedom.
>
> There is merely caution in those words, weak sentiment and history
>
> in which the country's leaders like to drown. (Shadow 16-17)

The country is cursed to doom with its selfish leaders, and the poet enacts his role of a vigilant and conscious spectator.

To sum up, trying emphatically to voice an authentic Indian experience rich in Indian images, symbols and metaphors, Mahapatra has carved out a prestigious position for himself in the realm of Indian English poetry. While constructing an Indian English idiom in his attempt to decolonise Indian English poetry as such, the poet meditates on the country's rich past and history. What dawns in the poet is a feeling of disappointment and an awareness of the grim realities of life. Postcolonial disillusionment has been a common phenomenon that many of the politically decolonised nations had to encounter. The national bourgeoisie, taking over the charge from the White masters, continued many of their oppressive and exploitative measures. Mahapatra vehemently criticises the rulers and politicians for the lack of vision for the upliftment of the entire country, than thinking in divided terms, polarising

the people.The concept of nation and freedom are problematised by the poet, pointing his finger at the excruciating experiences of nation's women and young girls who are raped and murdered. Evils like corruption, deep-rooted in the system, leaving the peasants and the poor hungry, create a disenchantment in the poet with the high-sounding ideals of nationalism. The poet apologises for the crimes committed, as he cannot exonerate himself from the moral responsibility. His is a "poetry of witness" that is supposed to raise questions about the injustice, cruelty and greed prevailing in the society.

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Protest as Artistic Performance: A Study of Ratan Thiyam's *Chakrabyuha*

–Shri Pankaj Roy

Abhimanyu is a hero for some and more of a victim: a human who succumbs to the violence from outside and to intrigues from within. As Gregg Barak says violence is any action or structural arrangement that results in physical or non physical harm to one or more persons (quoted in Haan 32).

Abstract:

'Performance' is a concept with its own (relatively recent) historical specificity, the discussion nevertheless assumes a 'commonsense' definition of the word 'performance' as it is used now: to say that something from ancient Greece or Rome has been 'performed' implies an aesthetic phenomenon in which humans have realised an archetypal text, narrative or idea by acting, puppet manipulation, dance, recital or song; the category 'Performance Reception' therefore excludes individuals reading a text to themselves, or the visual arts. Performance Reception in practice (of which there have been some outstanding examples) has run in advance of the theory. Performance Reception is a subcategory of what has conventionally been called 'The Classical Tradition', 'The Nachleben', or 'The Reception' of ancient Greece and Rome. Performances may have taken the form of dramas, operas, ballets, films, radio, television or audio-recordings, but they have all involved audiences responding to performers using their bodies, voices and/or musical instruments in a visual or aural representation of material derived from a 'classical' source. We discuss the 'Drona Parva' of the spic *The Mahabharata*.

'Dorna Parva' episode from the epic of *The Mahabharata* is the base on which Ratan Thiyam built his treatise of protest through his dramatic creation *Chakrabyuha.* Thiyam uses the story of Abhimanyu as a critique of political violence, social warfare, and ethnic clashes. The play is an attempt by the playwright to study the politics of manipulation which happens in

Manipuri society and to Indian Society at large: he tries to assess the politics of manipulation which targets an individual to ultimately make him the victim. It also tries to question the idea of heroism which leads an individual to decide to sacrifice his/her life for a cause not decided by him but by others. *Chakravyuha* was directed at the audience of present generation and has little similarity to *The Mahabharata*: At the very beginning of the play, Thiyam tries to relate the war between the Kauravas and the Pandavas with conflicts resembling in contemporary society. Through the character of the Sutradhara, Thiyam compares the war agreements between the Kauravas and the Pandavas with the tensions that has been going on in the North East region and Central India. He says, "Whatever I wanted to say, speak, express-that was for the younger generation, an IAS officer, a bureaucrat or an IPS officer and so on" (The Audience 72). These are the people who administer the society and are eyes and ears of the Government. Probably Thiyam was trying to address his point of view towards such administrators to address the problems of Manipur. *Hell* is another idea which finds synonym in such situation and very often finds mention when he speaks to journalists and interviewers. Just as the Kauravas and the Pandavas have their flags which represent them, "each and every nation of this world has its own flag by which it is identified" (Thiyam 10). Also the Sutradhara ironically points out that "two flags in proximity mean friendship and flags apart mean……. means enmity" (10). Here Thiyam brings in the politics of flags, where flags become National symbols and has the power to unite as well as divide people. This flag as a symbol might have come up for the dramatist because of AFSPA and Flag Marches in Manipur for quite some time. Ratan Thiyam also highlights the process of manipulation that takes place at many levels of our existence. He describes the manipulation of Drona where Shakuni and the Kauravas try to incite Drona into forming the Chakravyuha or "the cosmic formation of military warfare" by questioning Drona's loyalty to the Kauravas. Drona in order to prove the accusations of favouring the Pandavas wrong and to prove his loyalty to the Kauravas, agrees to form the Chakravyuha (Thiyam 20) and kill one chief charioteer of the Pandavas. Similary on the Pandava camp, Abhimanyu is manipulated by Bheema and Yudhishthira to make him enter the Chakravyuha. Both the Pandavas knew that the young warrior does not know the way out of the Chakravyuha but they encouraged Abhimayu to enter the Chakravyuha out of desperation of the challenge of the Kauravas. We can sense the manipulation of Abhimanyu by the Pandava brothers from their promises and praises for Abhimanyu. Yudhishthira says:

> O Abhimanyu, O valiant warrior.………..try and penetrate the vyuha
> by whatever means you know. You enter by one gate and we shall follow

you. We will follow and protect you wherever you go. Remember you are as valiant and expert at arms as your father (35).

Bheema also promises full support to Abhimanyu once he enters the gate of Chakravyuha. He says, "if you succeed in breaking through even a slight opening in the Chakravyuha, we will rush in full strength and destroy the Kaurava armies" (35).

This clearly indicates both Yudhishthira and Bheema's intention of manupulating the young warrior. They even silenced Abhimanyu's grandfather Sumitra who tried to dissuade Abhimanyu from entering the Chakravyuha. Sumitra is helpless with both Yudhishthira and Bheema strongly condemning him from speaking up for Abhimanyu. One can sense from the behaviour of both the Pandava brothers that they had come to Abhimanyu with a plan. Their intention was to use the young warrior in the war and sacrifice him for the cause of the Pandavas. Therefore when Abhimanyu entered the Chakravyuha he faces betrayal and death. In analyzing the behaviour of the two Pandava brothers towards Abhimanyu, Kavita Nagpal is of the opinion that "what Ratan Thiyam tries to do is discover the betrayal and blackmail involved in relationships. Abhimanyu is not born of Draupadi but Subhadra. Bheema and Yudhisthira are not really responsible for him as their own son" (xxxi). Also we can agree with Pinak Sankar Bhattacharya who observed that the behaviour of the two Pandava brothers towards Abhimanyu symbolizes the war mongering leader, who out of his own interest compels his entire army and countrymen towards apocalypse: here probably the dramatist was implying the policies of the Government of India and the Indian Army towards Manipur. Further he opines that they even symbolize the corrupt political leaders who spin the web of false promises and grip the general public before elections to attain authoritative power (in Bhattacharya). Human Selfishness are shown on their extreme in this play. We can trace multiple Abhimanyu's within the youths of today who are at some point of time manipulated by those in power and in the false notion of identity to achieve the ends of the manupulators. Abhimanyu's last speech to the audience "Am I a scapegoat or am I a martyr?" (Thiyam 51) brings into fore the basic question of survival: protest which has to be performed in order the drive home the point of manipulation.

Abhimanyu is a hero for some and more of a victim: a human who succumbs to the violence from outside and to intrigues from within. As Gregg Barak says violence is any action or structural arrangement that results in physical or non physical harm to one or more persons (quoted in Haan 32). Also according to Johan Galtung violence is present when human beings are being influenced so that their somatic and mental realizations are below their potential realizations (quoted in Govier 64).

In *Chakravyuha* we find these two types of violence: direct violence-that is happening in the form of war and structural violence- that is committed by Yudhisthira and Bheema to his nephew. This *drama* can be considered as a protest against violence which gives rise to hellish atmosphere, which is very common in our contemporary society and as is happening in present times in Manipur.

Abhimanyu was over confident of his war method because of his hald knowledge in his mothers womb thus becomes a victim, likewise are the youths of today who have been reduced to victims working for the cause of the organizations or the institutions which manipulats them. In Manipur there have been many cases where youths have died fighting for a cause. In 2015,the Inner Line Permit (ILP) demands in Manipur stirred protests across the Imphal valley and many students came out on the streets demanding the implementation of ILP. What is disturbing is that young students mostly of Government high school and Higher Seconday were leading the protests related with the demands of the Joint Action Committee for ILP. The protests had resulted in clash and the death of Sapam Robinhood, a student of Ananda Singh Higher Secondary School, Imphal. On May 30, 2016, *The Sangai Express* editorial ran an article "Letting young students lead the protest: Leave the kids alone" in which the authority of using the school students at the fore front of the protests was questioned. It wrote: What is stopping the adults from taking over the issue and leading from the front instead of letting the young students take the lead role? Similarly *Chakravyuha* questions the politics of the "power grabbers" (Thiyam 13) which makes the younger generations victims of violence. It is a protest against the system and the authorities which threatens the survival of the younger generation. Again the concept of Truth/Dharma is contested in Chakravyuha. Ratan Thiyam is quite sympathetic towards the character of Duryodhana who is otherwise considered to be the embodiment of evil. Duryodhana becomes the mouthpiece who questions the conventionally accepted notion of truth/dharma and he is presented as a righteous warrior. He says:

> If I have transgressed, ever crossed the bounds of behaviour, a king's rights and duties even by a half breadth during my tenure, if I have spoken untruth, done injustice or been corrupt, then I swear in the name of the Sun, you may drag me along the main street of Hastinapur tied to the wheels of a chariot drawn by hundred horses, till my bleeding body is tattered in shreds and I meet my end (Thiyam 18-19).

He also questions the validity of the war tactics used by the Pandavas in order to win the war. In doing so he criticizes the Pandavas who are conventionally regarded as the embodiment of truth and righteousness. Duryodhana observes:

> We have never traded untruths. When this war of Mahabharata becomes a legend, the future generations, who survive this age of Kali, will bear witness to what I say: Those who are swayed by the superficial will side with the Pandavas, but those who delve to understand the intricacies of and subtleties of life will opt for the Kauravas. I shall be vindicated, for I have done no wrong (19).

We can say that *Chakravyuha* let us question the universally accepted notions about war and peace, of politics and social justice, of hell and eathly existence. Duryodhana's search for truth/dharma is indicated through his "floor sweeping gestures" (16). Here Thiyam tries to highlight the futility involved in the search for truth/dharma. Also Abhimanyu's speech in the epilogue expresses his doubt in following the path of truth/dharma. He says,

> Dhushasana killed me by my foul names. Yet I have never sinned and always firmly followed the path of truth" (51).

He questions truth/dharma and therefore in his final speech to the audience he says "the search for truth will remain unfulfilled" (51). Abhimanyu's last speech is directly addressed to the audience who are left to think about their ideas and concepts of truth. If Abhimanyu has never sinned, why did he have to die so young? What will the path of Truth lead us to? Thus we are made to think about the manipulation happening in and around our surroundings. When *Chakravyuha* was first produced the pundits came down heavily on Ratan Thiyam for representing Abhimanyu as a scapegoat rather than a martyr. Doren who played Abhimanyu in the play was stopped in the middle of the bazaar after one of the shows by a group of angry people. They threatened Doren for showing Abhimanyu as a scapegoat. For them Abhimanyu was the symbol of martyrdom and sacrifice. This incident proves that Thiyam's *Chakravyuha* was successful enough to disturb the minds of the audience. Chakravyuha was well received at the national theatre festivals as well as international festivals. In 1987, it received the First Fringe Award in the Commonwealth Arts Festival. We can also say that it was *Chakravyuha* which brought Ratan Thiyam into the mainstream of the National Theatre. However, many theatre critics in Manipur felt that *Chakravyuha* failed to bring in the conflicts and tensions of the contemporary society of Manipur. Nongthhombam Premchand observed: I did not find his *Chakravyuha* very meaningful or relevant to the reality that Thiyam himself was facing here in Manipur; he was trying to escape from his immediate reality (Still searching 120).

Thus we can conclude that Ratan Thiyam's *Chakravyuha* is a protest against violence and war and the ongoing circle of political manipulation. It is a protest

against the society and administration which sacrifices younger generations to grab power. By showing Abhimanyu as a victim, the play allows us to judge our own position in society.

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Absurd - The Mystical Realm: A Reading of Albert Camus *The Myth of Sisyphus* and Mitch Albom's *The Time Keeper*

– Dr F. Shophet Peter Benedsingh

The story of Dor beings with a historical backdrop. Dor is a barefoot boy found to be flourishing uphill to catch up with a girl named Alli. Together as they play along the hillside, they get "the first stirrings of love" (Albom3).

Abstract:

Albert Camus has developed his Absurdism from the philosophical question whether life is worth living (3). The immediate answer that he delivered is the philosophy of suicide, thus deciding that the environment that has been provided to man, with all its means, is absurd. There lies no meaning in life when all the norms of life are taken into account and this is the reason why such an immediate agitated answer called suicide springs up. The pressurizing factor that stands tall to make this decision is the absurd world to which man is fastened. The absurd forces man to take the serious action of dying voluntarily. Life becomes meaningless due to its futility. But Albert Camus rejects this answer in "Myth of Sisyphus" and goes on to prorogate his perception of life called as "Life in the Absurd".

Albert Camus says that the"absurd is the confrontation of the irrational and the wild longing for clarity whose call echoes in the human heart. The absurd depends as much on man as on the world. For the moment it is allthat links them together" (Camus21). The options that are provided to man stand in conflict with his desires which eventually excel over his provisions. Man is not in a state to overcome his absurdity and therefore he chooses the trails of suicide. This human condition in the world is the propeller for the absurd vibes to rise, as absurd lies not in man and not in the world but in the confrontation between man and his environment. There exists a cleavage between man and his world. The duel between man and his

cosmos creates absurd. Absurd is the "divorce between the mind that desires and the world that disappoints" (Camus 50). This confrontation between man and his world which create absurd is termed by the researcher as the 'absurd ambience. The absurd ambience is created by the irrationality of the universe, and therefore the conditions that surround a character must not release any meaning to life. This absurd ambience is the raw material that creates the new world. The presence of the absurd ambience is the necessary foundation that is needed to build life on it.

The raw material, the absurd ambience, the confrontation between man and the universe, is evident even in the first page of the novel *The Time Keeper* of Mitch Albom. Dor, the protagonist, in the beginning, is found floundering in the absurdist vision of life. The initial observation in the novel attests to this fact, as the novelist puts it:

> A man sits alone in a cave. His hair is long. His beard reaches his knees. He holds his chin in the cup of his hands. He closes his eyes.
>
> He is listening to something. Voices. Endless Voices. They rise from a pool in the corner of the cave. They are the voices of people on Earth. They want one thing only.
>
> Time. (Albom3)

Dor carries the burden of the eternal punishment like Sisyphus. Sisyphus rolls the rock up the mountain as his eternal punishment, but here in *The Time Keeper* Dor is pressurized by the endless pestering voices of people asking for Time. He hears the voices which make a pounding in his skull. Quite pathetically, "he could not escape the voices from the glowing pool – asking, always asking, for days, nights, suns, moons, and eventually hours, months, and years. If he put his hands over his ears, he heard them just as loudly" (Albom57). Just like the absurd hero Sisyphus who has accepted his norm of life, Dor too begins to accept his punishment as the order of the day. As quoted in the novel:

> Dor begin to serve his sentence to hear every plea from every soul who desired more of the thing he had first identified, the thing that moved man further from the simple light of existence and deeper in to the darkness of his own obsessions. Time. (Albom57)

Dor is sentenced because he has tried to find answers out of his provisions. Dor's opposition to his world by his quest for the meaning in life has landed him in this punishment. Just because he has taken an effort to get answers from the absurd

world, he has gained this punishment of listening to endless voices crying for 'Time' in the cave, evoking Camus who says, "absurd is the confrontation of this irrational and the wild longing for clarity whose call echoes in the human heart" (Camus21). Albom, after explicating the punishment of Dor, goes back in time to reveal the confrontation that has made him end up in the eternal punishment.

The story of Dor beings with a historical backdrop. Dor is a barefoot boy found to be flourishing uphill to catch up with a girl named Alli. Together as they play along the hillside, they get "the first stirrings of love" (Albom3). Dor, while running to catch his love Alli, counts his breaths, and "he is the first person on Earth to attempt counting, making numbers" (Albom3). As time passes by, Dor becomes "a measurer of things. He marks stones, notches sticks, and lies out twigs, pebbles so that he can do count" (11). Dor and Alli eventually enter the covenant of marriage and they beget three children, "a son, then a daughter, then another daughter" (Albom16).

Dor is visited by his childhood friend King Nim, when Dor's children are "old enough to run hillsides on their own" (Albom19). Dor asks Nim about the tower of Babel that he is building. Nim explains Dor that the tower of Babel will take him "to the heavens to defeat the gods" and he will rule from the above (Albom19). Nim requests Dor to join him in this process as he is the one who measures 'Time'. Dor explains Nim about his instruments and describes how "the shadow from the sun stick lines up with his marking and how pointers on the stick breaks the day into parts" (Albom20). Nim is not able to understand the words of Dor but insists upon the later to join him. Dor refuses to accept this offer which makes Nim furious and he orders his childhood friend Dor to leave the city.

Dor leaves the city to live in a high plain where he continues to measure time and chart down the stages of the moon "full moon, half moon, quarter moon, moonless" (Albom33). He "gouges holes on clay tablets and notices the pattern", and this pattern is what the Greeks call "months" (Albom33). The absurd ambience has compelled Dor to live in a place which is far off from the city. He is not recognized for his wisdom and knowledge in numbers. Adding insult to injury, Alli, his wife, is down with cough and soon it grows harsher, a low explosion that throws her head forward. She becomes weak day by day. One fine day she trips over while preparing a meal since her "perspiration beads on her temples and her eyes become red and teary" (Albom33). Dor is not able to get help from Asu, a traditional healer who is in the city, since the city is too far from his dwelling place.

The absurd strikes a chord in Dor's life when Alli perspires heavily after having not eaten for days. Dor is overwhelmed by the reality and he does not want Alli to leave him. He cannot imagine a world without Alli, as he now realizes how much he relies on her for sustenance. She is "his only conversation. His only smile" (Albom37). Dor recollects his wonderful days that he has spent with Alli. He is the victim of the absurd interventions and his innate desires mount a hapless confrontation with the reality, thus forming the absurd ambience. Desperately in need to save his wife Alli, Dor now begins to run through the morning and through the midday sun. He in a moment, thinks that the only hope to cure his wife is this tower. Dor, up to this moment, has watched, has charted, has measured, and has analyzed time, and now he is determined to reach the place where time can be altered,the heavens. He wants to stop 'Time', which is the cause for all absurdity in the world. He wants to reach the core of the absurd to revolt and stop it. His confrontation with the absurd reaches the maximum exertion when he tries desperately to stop 'Time'. His confrontation becomes the mainstay of the novel. Dor stands up to fight the battle of the highest order, the battle to topple the initiator of all absurdity, the 'Time'.

Dor starts to climb the Nim tower in the stairs that is "reserved for Nim's glorious ascent" to heaven (Albom39). He is now followed by Nim's slaves and other people who rush behind to stop him. This is how the novelist makes of the situation, as he inscribes:

> But as the people climbed, the structure began to rumble. The brick grew molten red. A thundering sound was heard -and then the bottom of the tower melted away. The top burst into flame. The middle hung in the air, defying anything man had ever seen. Those who sought to reach the heavens were hurled off, like snow shaken from a tree branch. (Albom40)

Though the tower crumbles Dor climbs, and he is the only one who is "allowed to ascend through the mist" (Albom40). He reaches the pinnacle and enters a place "which is deep and dark, a place no one knew existed and no one would ever find" (Albom40). This place is none other than the cave where Dor is made to listen to the endless voices of people from earth asking for time. Dor gets this eternal punishment for trying to stop Time, the cause of all miseries.

The section of the novel 'The In-Between' explicates the reaction that Dor gives to his absurdity. He responds the way an absurd hero does. He is not panicked or perplexed. He stops moving around and sits at a place and no longer stands up. He puts his hands in his chin and stays still inspite of all the voices crying continuously.

He listens to the voices "without distinction, the way one hears falling raindrops" (Albom72). He listens to the continuous hollering voices asking for 'Time' for six thousand years without a break. He never moves and so, his hair, beard, nails on his fingers and toes have grown awfully long which makes him to lose his own appearance. Dor has responded to his absurdity with the 'consequence of the absurd' like that of Sisyphus, without the presence of the activator. He even carries this stature for six thousand years at a stretch.

Mitch Albom has created a flawlessabsurd ambience, the dazzling absurd for Dor, as his confrontation with his absurdity has pushed him to the sentenceof hearing voices forever, similar to Sisyphus. Dor, like the absurd hero Sisyphus, accepts his fate with the absurd revolt, the absurd freedom and the absurd passion. He does not yell at his status but sits in his lonely place of punishment with his hands in his chin as if he is constantly listening. Dor lives absurdly in his absurdity for he has encountered his absurd life with absurd to make a life out of it.

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Cultural Harmony and Dissonance in Amitav Ghosh's *The Glass Palace*

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The Glass Palace is a twentieth century literary work that allows the readers to experience troubled events, circumstances and activities of the time by immersing them in India. The multi-ethnic Indian subcontinent is depicted as being affected by transculturalism.

Abstract:

Amitav Ghosh is a prominent Indian writer who precisely represents Indian reality. As a writer, he has great interest in the political and social aspects of the country which is reflected in his novels. His novel *The Glass Palace* depicts different places, war and dislocation, exile and rootlessness and he represents how the main characters struggle to attain their own identity and suffer from the nostalgia of their past. As a result, they have to live with the feeling of alienation and estrangement throughout their life, which persistently taking them to pursue their authentic identity.

Key Words: Cultural conflict, enforcement, domination, migration, agony.

The Glass Palace, a magnificent novel by Amitav Ghosh, holds up well to analysis of the people and countries engaged in various historical crises. The novel is set against a backdrop of political unrest which is brought by the brutality and persecution of British imperialists as well as attempts to hold back democratic rights by native rulers in Burma following its independence from British rule. The novel is a narrative of three generations who have lived in Malaya, Burma, and India, three nations that were all a part of the British Empire. In *The Glass Palace*, Ghosh has picturized the defeats and frustrations of dislocated people such as Queen Supayalat, King Thebaw, Saya John, Raj Kurnar, Dolly, Dinu, Hardayal, Uma, Alison, Neel, Dinu, Hardayal, Jaya and Ilongo, Arjun, and Kishan Singh in

Burma, India, China and Malaysia.

People from various backgrounds can be brought together through cultural harmony in terms of social conduct, knowledge, religion, language, etc. Cultural harmony educates to respect and accept the moral and cultural behaviours of others. They may even be largely in opposition to one another, but the way to resolve any conflict is through cultural concord.

The Glass Palace is a twentieth century literary work that allows the readers to experience troubled events, circumstances and activities of the time by immersing them in India. The multi-ethnic Indian subcontinent is depicted as being affected by transculturalism. It demonstrates the influence of European and other Western civilizations on conventional cultures as well as their attempts to modernize it. It interrogates the dominance of commanding people over subservient.

The Glass Palace focuses on Burmese lower classes that learn about their place in society by observing its reactions. The positions of men and women as well as the status of the society are projected through Ghosh's narration. In the novel, the country's supreme rulers, King Thebaw and Queen Supayalat, have made themselves invisible by locking themselves in the Glass Palace. The Queen and the King seldom ever leave the palace, but via the delegates, they are able to learn about the outside world.

The artistic appeal of Glass Palace (object) draws the interest of commoners, who are economically underprivileged and oppressed. In *The Glass Palace,* Rajkumar who has got some information about the palace from Ma Cho, begins to feel drawn to it. He aspires to learn more and explore the palace's interior structures. His admission is still limited by his social standing. He is aware of the face that "the crime of entering the palace would have resulted in summary execution" (34). He was not the only person who was aware of this truth; everyone was aware of it. The colonial tyrants, on the other hand, are also drawn to the Glass Palace and forced their way inside.

The royal family is exiled to the Outram House in Ratnagiri. The culture of Burma and Ratnagiri is intermingled in the Outram House. The princesses eagerly adapt the new culture and they initiate the dynamic culture in Ratnagiri. They change their clothes from 'Royal Burmese Clothes', "htameins and aingyis" to Indians' traditional dress 'Saris' and Indian saris are less costly than Burmese expensive saris. It is very affordable to buy, "not expensive or sumptuous but the simple green and red cottons of the district" (67).

As a widow, Uma explains the predicament of Hindu in Indian society as "her hair was shaved off; she could eat no meat or fish and she was allowed to wear

nothing but white" (184). She has to accept the social customs and traditions which are set to women by patriarchal society. She has been experiencing many problems after her spouse's death. However, she understands and praises the European culture that "women travelling alone, unmolested, drawing nothing more than the occasional curious stare" (188). Uma has a chance to travel to New York and she feels that the city is "a kind of haven for someone like herself" (192).

Saya John is an example of hybrid identity and he desires to wear European outfits such as shirt, trousers and a hat. It is difficult to find his identity since he seems neither that of Whiteman nor an Indian and he appears to be a Chinese. The achievement of Rajkumar and Saya John is based on the valuation of the colonial rule. The dressing of Saya John specifies the symbol of his personality. He is careful about his triumph as a businessman.

The lives of individuals in India during and after colonialism have been changed by the cultural conflict. It was advantageous since it exposed Indians to the world philosophies. The knowledge of Indians has been improved through artistic, industrial, scientific and literary endeavours among other things. The blemishes on Indian culture, such as sati, the caste system, the fate of untouchables, child marriage, etc., were removed as a result.

Ghosh unfurls the diverse cultures of India, where populace of many religious groups coexist peacefully. The agony of people during a conflict has a crucial part in jeopardizing the region's integrity and cultural cohesion. The period of liberalisation and globalisation is disturbed by the cultural synchronization of different parts of the world.

Many countries struggle to preserve the integrity of their political and cultural affairs. In Burma, the Indian working class people who have come from various places are not able to communicate with one another. In their working places, they lead a mechanical life. They try to keep up their home-grown cultures. Soon after, these cultures are blended together to form a distinctive and more polished culture which gives new identity to the Indian people.

In every culture, marriage is one of the most revered unions. In a cosmopolitan country like India, arranged marriages are common. Uma expresses that "it was a way of shaping the future to the past, of cementing one's ties to one's memories and to one's friends" (230). The event brings together members of the society in one place to enhance cultural relations which motivate residents of the community to help those in need, share suggestions for the step up of their culture, and work as a team to overcome the obstacles.

The economy of Burma was established by the Indian immigrants. Like

colonialists, they also oppressed the natives. They jeopardized the survival of Burmese culture that supplanted the socioeconomic and cultural life of the nation with their own. This was the cause of Burmese animosity towards Indians as Dolly says, "There's a lot of anger, a lot of resentment, and much of it is aimed at Indians" (240).

The King orders that the British have to pay tax for their timber companies but they refuse and plan to invade the monarch. During the war, the British have smoothly besieged the King Thebaw and they decided to expel the king and his family. Then, the Burmese King Thebaw and Queen Supayalat are exiled from Burma and sent to Ratnagiri. Along with his wife, two daughters and a few more attendants, the monarch has heartbreakingly departed to Ratnagiri. In Ratnagiri, they have struggled to follow the foreign culture in the beginning, slowly they try to develop a tendency to accept and adjust the position. Both Queen Supayalat and King Thebaw are experts in Hindustani rather than the Bengalis and Parsies.

Next, the royal family is shifted from Ratnagiri to Madras. Women are enslaved and controlled in the Glass Palace but now they are liberated. When they reach Madras, they have started to face many problems. They are not able to adapt that culture suddenly and the cross-cultural encounters have been started. The novel primarily concerns the chaos of cultural fusion and historical conflicts. The Burmese King Thebaw's "Royal Proclamation" demonstrates the country's defiance of colonial power:

> To all Royal subjects and inhabitants of the Royal Empire: those heretics, the barbarian English kalaas having most harshly made demands calculated to bring about the impairment and destruction of our religion, the violation of our national traditions and customs, and the degradation of our race, are making a show and preparation as if about to wage war with our state. (15)

The Glass Palace vividly depicts the state of royal couples and the colonial invasion into the peaceful countryside. King Thebaw is compelled to surrender and the royal family is dumped outside the nation. The economy of the nation is completely overturned. The advent of Indian immigrants throughout the nation causes the Burmese to lose control of their homeland. Before the British invasion, the nation is distinguished for its lucrative teak plantations and for its lovely, poverty-free lifestyle. However, everything ended up in a catastrophe. As Meenakshi Mukherjee has rightly pointed out:

> The story spans more than a century in the history of the subcontinent, people get involved in unexpected relationships across countries and

culture, wars are fought, rebellions quelled, political and ethical issues are debated, fortunes are made and lost. The writer reports everything accurately, thoughtfully in order to create new societies. (151)

In *The Glass Palace*, the royal family is enforced to live in exile and the traditional static culture which is followed by the royal family has been temporarily dislocated. They are exiled not only from their motherland but also isolated from their native or traditional culture. Though the royal family is displaced, they indomitably redefine themselves legally, conventionally and extensively as their background change.

The anti-colonial sentiments in Ghosh's novel are well projected and a strong anti-colonial case is made through the novel. Rakhee Moral has rightly pointed out "…the author falls into a predictable taps, that of writing with the sense of inheritance of nearly hundred years of colonial history…. from the history of colonial India through its post independent nationhood that determine the personal and psychological identities of the author himself" (151-152).

In *The Glass Palace*, Amitav Ghosh apparently unearths the fact that how tactfully the British have conquered the people. Through this triumph, they set up a new culture which is not easy to follow. The British liberally steal Burmese natural resources including teak, ivory and petroleum after driving the monarchs into obscurity. Ghosh has clearly displayed the cross-culturalism, cultural conflict, and banished people's life in a foreign realm.

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"Thudichatham" An Avenue for Tribal Voice: A Case Study of Mattoli Community Media

–Anju John
–Dr Bachha Babu

The programme is conducted in the indigenous language, facilitating a connection with the local population. Within this programme, members of the tribal community can actively engage in their cultural activities and express their opinions.

Abstract :

The Adivasi community is widely regarded as the most marginalised group within society. This is primarily due to their limited representation, education, connectivity to society, and participation. Various government initiatives and empowerment programmes have been implemented to address the needs of marginalised communities, although some have been unsuccessful in achieving their intended goals. The Mattoli community media has devised a novel plan to enhance the empowerment of the Adivasi community in the given scenario. The utilisation of folk arts as a form, of community media provides an avenue for the Adivasi population to engage and participate in society. Together the media provide a space for the community to extend their voice. The genre of folk art is ingrained within societal norms, however, its global prevalence and level of acceptance remain limited. The establishment of Mattoli community radio has facilitated a novel platform for disseminating folk art. The Adivasi people are afforded opportunities through the utilisation of folk art within this community media. Individuals who are members of marginalised groups often experience significant stress and persistent anxiety regarding their social acceptance. The arts and the space for deliberation can serve as a straightforward means of surmounting the apprehension associated with being alone and gaining approval. In this section, the researcher tries to identify how community media facilitates the Adivasi community. A case study of the programme *Thudichatham* is carried out for the study.

The Thudichatham is performed by the Adivasi community in their native language. Furthermore, it serves as a means of knowledge dissemination for indigenous communities. The present research investigates the efficacy of community media and the subsequent transformations it engenders.

Keywords: *Community Media, Traditional art, Tribal Mobilisation, Democratic media, Voice for the voiceless.*

Introduction

Community media are more than just a media outlet; they are the ideal instrument to provide a voice to those who do not have one. Furthermore, the opportunities that community media offer assist individuals in maintaining equality across different groups. The term "human beings" in and of itself suggested a diverse range of individuals belonging to the same species. They may come from a variety of civilizations, creeds, and castes. The differences between the individuals create friction in the way that opportunities are distributed and equality is measured. Therefore, in a state that adheres to politically correct standards, the association between the two criteria should not be considered acceptable. But despite this, a democratic nation like India is also experiencing this kind of strain. the acceptance and opportunities provided by the people were in some way connected to how economic cast and culture were distributed. Oxfam India commissioned a poll in 2022, the results of which demonstrated that prejudice is still prevalent in India's rural areas (Oxfam,2022). However, the stress in this situation can be alleviated by the community media. People are better able to comprehend and experience equality as a result of the chance and space provided by the media. It is beneficial to the growth of individuals. The same applies to the growth of tangible things such as infrastructural facilities. Human beings have a natural tendency to seek prestige and recognition. There is no space available in any of the media, but community media can offer it. In this section, the researcher attempts to reread the ideas of the public sphere and the spiral of silence theory within the framework of mattoli community radio.

People can take an active role in community radio, hence it is often referred to as an alternative kind of media. The community radio people can discuss their problems and seek solutions through this form of media. In addition, this opened up opportunities for people to actively participate in the process of growth. Community

radio stations such as Sangam Radio, Radio Mewat, Kadal Osai and Anna Radio are a few examples of stations that have achieved notable success. Why does a community radio station have such a large acceptance in a nation like India? The primary explanation for this was that the agendas of mainstream media and community media are very dissimilar. Community media are not driven by profit like mainstream media, but rather by a desire to improve people's lives and the world around them. According to the well-known philosopher Noam Chomsky, the framework and agenda are always created by mainstream media, and individuals operate depending on the agenda that has been set. Moreover, the majority of the people in the listener group are well-off, educated, and integrated members of society. They never fail to discuss topics like politics, power, celebration, and other related topics (Chomsky, 1997). Despite the fact that the agendas that are set by the community media and the mainstream media couldn't be more different. In this place, the people and the media are the same, and both are working independently for their betterment and the betterment of their own lives.

The study was carried out on the Mattoli community radio in the Wayanad district of Kerala, which is home to the Adivasi people. The population of the Wayand District accounts for roughly one-third of the total tribal population. which is regarded as having the greatest percentage of indigenous people in the state of Kerala. The socioeconomic situation of the people of the Adivasi community in the Wayand area is quite fragile. This population is considered a marginalised minority. There are a significant number of members of the Adivasi community who call the forest their home. The literacy rate among the Adivasi population is extremely low when compared to that of other communities (Chandrika, n.d) (Kerala tribal department). The community radio mattoli were in the wayand district. The Wayanad Social Service Society (WSSS), a non-governmental organisation operating under the jurisdiction of the Diocese of Mananthavady, is the organisation responsible for the promotion of Mattoli, which began its operations on June 1st, 2009. The radio station asserts that its signal can be received throughout 85 per cent of Wayanad. The mattoli community radio is working among this Adivasi group, the main and fundamental idea of this community media is the upliftment of the tribal people. Due to the significant objective of the community media, it provides a variety of programmes on tribal language and these programmes are created and produced by the tribal people. Because of this speciality, the tribal community considers the mattoli community media as the most effective information source. At the time covid mattoli conducted a programme in the tribal language to raise awareness

among the tribal group. The programme was produced and presented by the Tribal Girl and she won the Health Hero Award given by the Union Government and recognised by UNICEF. Hence the basic idea for the development of the community radio is the upliftment of the Tribal and other marginalized people in the Wayanad district. Here the researcher tries to analyze how community media helps the tribal people to break the fear of isolation and how community media acts as a public sphere.

Community media and traditional media have significant potential as tools for development. Prioritising the alleviation of isolation holds greater significance than the implementation of information and awareness initiatives. The Adivasi community frequently faces constraints in engaging with individuals outside their community. The tendency to persist within the confines of their comfort zone perpetuates their status as a marginalised group. The Mattoli community media has been identified as an effective medium for promoting the upliftment of the Adivasi community. As a means of community development, a radio station identified a previously unexplored region and leveraged it to broadcast a programme titled "*Thudichatham*."

The programme is conducted in the indigenous language, facilitating a connection with the local population. Within this programme, members of the tribal community can actively engage in their cultural activities and express their opinions. The *Thudichatham* initiatives provide an avenue for discourse and engagement. This study aims to examine the community media programme and how it facilitates the upliftment of the tribal community.

Objectives

To analyse *Thudichatham* as an effective community radio programme on the tribal community.

To examine the indigenous artistic upliftment through *Thudichatham*

Methodology

This section presents the methodology followed in the study, which utilised in-depth interviews as a qualitative research approach to examine the viewpoints and experiences of different groups affiliated with community media, specifically within the framework of the Thudichatham Programme. The researchers utilised purposive sampling techniques to carefully pick individuals that accurately represented the specific target groups that were pertinent to the research aims. The sampling criteria

employed in this study were as follows:

The sample consisted of individuals from tribal groups who actively participated in community media endeavours. The individuals who fulfilled the roles of presenters or producers for the Thudichatham Programme were identified and chosen as participants for the research study. These people had a major role in influencing the substance and presentation of community media inside the tribal framework. The sample also encompassed tribal folk performers who possess a strong affiliation with community media. The inclusion of their experiences and viewpoints played a crucial role in comprehending the cultural and creative aspects of community media. The major data collection approach utilised in this study was conducting in-depth interviews. According to Boyce (2006), in-depth interviews provide a comprehensive examination of the thoughts, experiences, and perspectives of participants on the particular topic, programme, or event under investigation. Data Analysis: The data obtained from the interviews was transcribed and subjected to analysis employing qualitative research methodologies. The researchers utilised thematic analysis as a method to find recurring themes, patterns, and insights within the various groups of participants.

Analysis and Findings

The analysis chapter is structured into the case analysis of the programme *Thudichatham.* The focus of this research will be to examine the nature of the programme. And the impact on the target group.

Thuduchatham

"*Thudichetham*" is a daily programme that effectively responds to the tribal community on the basis of information and awareness. addressing a wide array of pertinent concerns, encompassing domains like health, education, and cultural preservation. This effort exerts a varied influence on tribal communities, successfully addressing communication barriers, promoting cultural consciousness, and strengthening these frequently marginalised populations. The language of *Thudichatham* is one of its main features. The programme communicates in the indigenous language, which helps to disseminate the information properly to the tribal community. in this region not a single media speaks in the indigenous language. hence the programme facilitates various understandings to the tribal group. The maintenance of language is not only facilitating communication it also addresses the

acceptance of the tribal community and their culture. The objective of the programme is to cultivate cultural appreciation and self-identification among members of the tribe through the implementation of awareness activities. The preservation of cultural practices not only guarantees longevity but also promotes the transmission of traditional knowledge, rituals, and art forms to future generations.

Thudichetham's reach beyond cultural matters, including domains of health and education as well. It is recognised that the overall well-being of indigenous communities depends on the adoption of a comprehensive approach that includes both healthcare and education. As a result, it efficiently disseminates information and allocates resources related to health and education in a manner that is culturally suitable and readily available. This enables the addressing of pressing issues faced by indigenous populations, such as limited access to healthcare and educational provisions.It also facilitates the community in establishing and sustaining connections with other cultural groups. The issue of school dropouts and prejudice among kids might potentially be addressed via the implementation of community media programmes.

Karuthal serves as a great example of a health awareness programme. During the period of the COVID-19 pandemic, governmental bodies and various agencies disseminated a substantial amount of material pertaining to safeguards, lockdown protocols, and other relevant matters. However, the tribal society has limited comprehension and awareness about the same. Aswathi Murali, a community media announcer, is a member of the Paniya community. She translated all the COVID-19 recommendations and immunisation programmes into the indigenous language. In the programme "*Karuthal,*" the guidelines will be elucidated to the tribal population in their own tongue. The aforementioned initiative facilitated the implementation of the immunisation campaign in indigenous communities residing in Wayanad. She has achieved recognition and her diligent efforts have yielded positive results. Despite possessing a trophy, Ashwathi Murali's ongoing battle against caste, subjugation and other challenges requires further progress. The community continues to be ensnared in a state of inequity and injustice. "I am happy with the level of recognition that I am now receiving from people. Nevertheless, the persistent persecution against our community persists". Ashwathi expressed a sense of despair and doubt about the potential for any meaningful transformation inside our community. Seetha, a member of the tribal community, asserts that she consistently engages with the *Tudichatham* and *Karuthal* programmes, as they assist her in resolving her uncertainties. The primary rationale behind her preference lies in her ability to

access material in her own tongue. Raman (TCM) further elucidated that when receiving information in one's own tongue, a sense of familiarity like that of a familial interaction is evoked, hence rendering it difficult to dissent from the received content. Aswathy the producer, translator and announcer of Karuthal, was honoured with the Health Hero Award in recognition of her contributions to the initiative, which has been widely acknowledged as a very effective source of information.

Community Empowerment: Thudichetham promotes the active engagement and representation of persons from various tribal backgrounds via the use of their own native languages. This approach effectively cultivates a sense of ownership and control over their own narratives. The process of empowerment enables the cultivation of a sense of agency and self-determination, therefore giving indigenous communities the capacity to effectively fight for their demands and rights.

The use of indigenous folk songs and narratives in their authentic linguistic forms is a powerful strategy for the preservation and protection of oral traditions. Narratives and musical compositions often function as vehicles for cultural transmission, incorporating important viewpoints on historical events, beliefs, and ideals supported by indigenous groups. Furthermore, they assume the responsibility of acting as a source of inspiration for future generations, making a significant contribution to the preservation and continuation of tribal culture. "I am a folk artist before community media I felt hesitant to speak about folk art. Now everyone knows about the art form and I am rejoining by the name of this art". The endeavours undertaken by Thudichetham to enhance public consciousness regarding folk art have played a significant role in fostering a cultural resurgence within tribal groups. The aforementioned phenomenon has served as a catalyst for artists to persist in their artistic endeavours and transmit their craft to subsequent cohorts, safeguarding the continuation of these priceless cultural customs. Furthermore, the programme has fostered cross-cultural comprehension by disseminating the aesthetic allure and cultural importance of these artistic expressions to a wider demographic.

Conclusion

From the programme analysis of *Thudichatham* it is clear that it occupies a remarkable space for ensuing the tribal mobilisation. The program focuses on empowerment, preservation and community well-being. The study analyses factors such as dissemination of knowledge in the indigenous language, health and educational initiatives, community empowerment, folk art and acceptance.

The indigenous language extends beyond the realm of linguistics, encompassing a deep dedication to the preservation of the cultural identity of these communities. The programme provides the accessibility of vital health and educational resources to tribal members while also acknowledging and honouring their cultural heritage through the provision of information in tribal languages. The maintenance of language practises serves as a fundamental element in the preservation of tribal identities and cultivates a sense of affiliation. The program's involvement in promoting health and education in indigenous languages has a profound impact. It serves as a means of connecting mainstream institutions with tribal communities, providing customised solutions to address the distinct issues encountered by these groups.

Thudichetham places a strong emphasis on community empowerment. By facilitating the provision of programmes in indigenous languages, tribal groups are empowered to express their concerns, preserve their cultural heritage, and advocate for their specific requirements. The process of empowerment leads to the development of a tribal group that is more robust and capable of self-governance and social cohesiveness.

Furthermore, the programme offers a crucial platform for the showcasing of folk art, whereby traditional songs, narratives, and many forms of artistic expression thrive. The preservation of cultural identities necessitates the acceptance and appreciation of these creative forms both within and outside tribal groups. Thudichetham plays a key role in emphasising the aesthetic and cultural importance of folk art, hence stimulating the survival of these priceless traditions. Thudichetham serves as a significant representation of resilience and advancement for indigenous tribal tribes. This statement serves as a compelling demonstration of the effectiveness of community-driven programmes in fostering empowerment, education, preservation, and celebration of the distinct identities and traditions within these communities.

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Conflict and Quality Education along the Line of Control in Jammu District

– Mohit Kumar Anand*
–Dr. Shruti Nagar**

The Shimla Agreement was signed after the 1971 Indo-Pakistan war according to which the ceasefire line was renamed as "Line of Control", with certain minor modifications.

Abstract:

Quality education is one of the Sustainable Development Goals (SDGs) enshrined in the United Nations Sustainable DevelopmentAgenda 2030. Conflict all over the world has adversely affected the education systems. Armed Conflict further complicates the situation as it is characterized by violence, mass killings, disruption of normal lives, and widespread disturbances. The present research paper aims at understanding the relationship of conflict with education while taking armed conflict and quality education asthe core areas of discussion.

Key Words: - Quality Education, Sustainable Development Goals, Armed Conflict.

Introduction

Armed conflict has become a reality in the present times. From Europe to Asia, countries are indulged in continuous armed confrontations. The present Russia-Ukraine war, the daily war like situation in West Asia, India-Pakistan and Indo-China conflicts in South Asia are the realities of the 21st century. These armed conflicts have affected the children of the times. Children, who represent roughly half the world's population affected by conflict, largely remain invisible victims and are, without a doubt, among the most vulnerable and have been left the furthest behind.[1] The SDGs-2030, which were accepted in 2015, had prioritized education as one of the goals to be ensured to all by 2030.

Goal-4 of the SDGs-2030 pledges to ensure inclusive and equitable quality education for all.[2] The Target 4.5 of the Goal-4 calls for quality education to children in vulnerable situations. In addition to this, Target 4.a seeks to protect the educational institutions from attack by providing safe learning environments.[3] Targets 4.5 and 4.a ensure that children in the crisis-affected areas are on the priority at national and global levels.

Education is the realm in which the children suffer the most. World Bank has itself acknowledged that countries with fragility, conflict, or violence contexts represent the biggest challenges to achieving the United Nations Sustainable Development Goals of ensuring inclusive and equitable quality education and promoting lifelong learning for all.[4]Educational Institutions have been shut down and deliberately attacked thereby causing fear among the children. This situation has kept an entire generation of children away from access to educational opportunities.

Perspective

The present study has taken the armed conflict as the basic form of conflict in order to understand its effect on the education of those facing it and therefore the human rights perspective seems to be the most viable lens.The present study has been conducted using the human rights perspective. Human rights encompass a number of rights including the right to education amongst others. Everyone is entitled to these rights without any discrimination.[5]

Area of Study

The research paper is based on field study in the conflict-prone area of Line of Control (LOC) in Khour sub-division of the Jammu district of Jammu and Kashmir (J&K).

Objective of the Study

The study has been conducted with the objective of understanding the effects of violent armed conflict on the education of children.

Quality Education (SDG-4) and Conflict Situations

Education is at the heart of the development at national as well as global level. The United Nations has set an ambitious target by including Goal-4 in the 2030

Agenda for Sustainable Development. Besides poverty, conflict situations harm the quality of and accessibility to education to a considerable extent. During the situations of intense violent conflict, people are forced to leave their homes, find shelter at places away from their homes, their lives get disrupted in multiple ways, the normal processes of learning and education get halted and people face life threatening situations on daily basis. In such a scenario, children are affected both physically and psychologically. They do not get opportunities for acquiring education, face social backwardness and underdevelopment, and remain poor in perpetuity.

India-Pakistan Border: From Ceasefire Line to Line of Control

The Indo-Pakistan border has been a witness to armed conflict since time of independence. Armed conflict of intense nature can be witnessed along the India-Pakistan border especially in the Union Territory of J&K. This conflict dates back to the times of partition when the Karachi Agreement was signed between both the nations in 1949. This agreement was supervised by the United Nations Commission for India and Pakistan. As per this agreement, a ceasefire line was established in J&K following the Indo-Pakistan war of 1947. This ceasefire line has been monitored by United Nations observers since then.

The Shimla Agreement was signed after the 1971 Indo-Pakistan war according to which the ceasefire line was renamed as "Line of Control", with certain minor modifications. Both the nations pledged to respect and honor this line as the de-facto border between both the nations. However, this resolve has not been honored since its inception and numerous incidents of ceasefire violations have been witnessed even today. Keeping in view the intensity of conflict along Line of Control, the former US President Bill Clinton referred to this area as one of the most dangerous places in the world.[6]

Situation along Borders: LOC in Jammu District

India shares a 3323 km border with Pakistan out of which 221 km of International Border (IB) and 740 km of LOC falls in J&K.[7] This border has been marked by armed conflict for the past many decades. The ceasefire agreement between India and Pakistan was first signed in November 2003 to help stabilize the situation at the boundary in J&K.[8] Despite the agreement, it was often violated in the years that followed.

A total of 5,601 instances of ceasefire violations were reported along the LOC under the operational control of Indian Army in Jammu and Kashmir from November

30, 2019, to November 29, 2021.[9] On February 3, 2021, Ministry of Home Affairs told the Parliament that in three years – 2018, 2019 and 2020, 72 security personnel and 70 civilians were killed in 10,752 cases of ceasefire violations in Jammu and Kashmir on LOC and IB. In these incidents, 364 security personnel and 341 civilians survived with injuries.[10] However post- 2021 the incidents of ceasefire violations have seen a steep decline. This can be attributed to the February 2021 renewed ceasefire agreement. [11]

This has however brought some relief to the border residents and farmers, who have resumed farming activities along the LOC and IB. Barring a few violations, the agreement has proved to be a positive step in the direction of ensuring peace and stability in the otherwise dangerous region. This can be substantiated from the data released by Defense Ministry which shows only three major incidents till December 18, 2022.[12] Even till recently, no such major incident has happened.

However, the nature of conflict has not changed as there were no substantial discussions on the issue of resolving this seven decades old issue. The apprehensions of resumption of conflict still persisted, thereby continuing the uncertain character of situation along LOC.

Armed Conflict: Effects on Education
Armed conflicts often affect the education negatively. The process and system of education suffer during the times of exigency. The lives of people living in the areas close to LOC face the war-like situation on daily basis. Education of children in these areas has been in shambles. The field visits substantiate this argument.

In the study area, the level of crisis management was not sufficient to ensure secure and safe education to children. Schools were located in very close proximity to the border and were highly vulnerable to the shelling from across the border. Lack of responsive strategies in such situations increased the plight of the students in particular and the residents in general.

Moreover, the field study further revealed that the schools were not allowed to close down until the government authorities of the area issued orders of closure. Till then, even if the students didn't attend the classes, the teachers were under obligation to come to school thereby threatening their lives also. Therefore, teachers were suffering dual threat, i.e., the threat to life as well as the threat to their jobs in case they did not attend the school. This has led many teachers to avoid postings at these places which resulted in lack of teaching staff for the students studying in these volatile regions.

A close observation and discussion in the study area further revealed that people faced perpetual displacements of temporary nature during the times of cease-fire violations from across the border. They were stationed in camps set up in nearby towns away from the border till the situation became normal in their native places. The irony was that the camps were usually set up in the schools of the nearby towns. This created a situation of dual crisis where education of the displaced as well as the hosts suffered simultaneously for an uncertain period of time.

The reasons for schools to be the obvious choice for creating temporary camps were the presence of rooms to accommodate people and the availability of basic services like water, toilets, kitchen, etc. Many a times, the exam schedules of the students got disturbed due to conflict situations in their area. Sometimes, they were even promoted to next classes without any examination. This adversely affected their spirit of competition and ultimately their cognitive ability to a considerable extent.

Another significant consequence of continuous ceasefire violations was the permanent displacement of those who were affluent and suffering for the poor and the downtrodden as the latter were unable to afford permanent settlements away from their native places which were threatened by armed conflict. This also played a decisive role in determining the quality and level of education of the people who were forced to stay back because of poverty. Sometimes, people also stayed back due to their property, both agricultural and residential. There were also cases of some people who had shifted to nearby towns with one or more members staying back to look after the property as well as agricultural activities. This had led to family disintegration as well.

Recent Trends

There was a sigh of relief among the common residents of the area who were otherwise facing threat of life on daily basis post the February 2021 agreement. A sense of hope could be seen in their outlook and attitude regarding a peaceful and fearless environment which was important for the well-being of their families and future. But, the problem has not been completely solved. The past records of ceasefire agreements delineated a grim story regarding the efficacy and sustainability of such agreements. Their skepticism regarding a long-lasting peace was evident from their discussions during the field study.

However, those who had left the areas earlier were not willing to come back due to multiple reasons. First, they were unsure about the sustainability of the peace in such a sensitive area because of the nature of conflict as well as the dynamic

political and military situations in the neighbouring country of Pakistan. Second, they believed that the level of education in the nearby towns was much better than what they were experiencing in the villages. Third, they were fed up with the frequent temporary displacements which they believed had created chaos in their lives. Lastly, they found more opportunities of better education in the towns.

Way Forward

Situations have seen a positive change post February-2021 agreement but peaceful situation may be one of the prerequisites for providing quality education but it cannot be the only one. The way forward can be in the form of certain suggestions.

First, modern state-of-the-art infrastructure should be set up in schools so as to make education more interactive. Second, the schools should be equipped with proper underground bunkers so that even if there arises any possibility of shelling, the students should be shifted to them along with their families for safety. Third, schools should be allowed to immediately shut down their working on their own, both for teachers and students, in case of any incident of cross-border shelling.

Fourth, adequate teaching and non-teaching staff should be employed in these areas by giving extra allowances and benefits to them as provided to armed personnel deployed in conflict-ridden areas. Fifth, even if there arise a situation when the families are to be shifted to nearby towns because of conflict, the relief camps should not be established in the schools. In fact the displaced children should be accommodated in the schools in the towns so that their education does not suffer. Last, the government must ensure that a lasting peace should prevail in these regions.

Conclusion

With a population of more than 1.4 billion people, India has been enjoying an era of demographic dividend with more than 60 percent population in the working age group. Providing quality education to the population is crucial not only for India's future but also for the future of the world. However, this is not an easy task to accomplish especially in the Union Territory of J&K. Peace is the prerequisite for a constructive society. Education can only be ensured if peace prevails and people seem no danger to life and property. Therefore, for India to develop a quality human resource and emerge as a superpower in the coming decades, it is very important that quality education should be imparted to the children in a peaceful and undisturbed environment. Achieving the SDG-4 is a positive step in the direction of ensuring quality education to those who have been affected by armed conflict for the past so many decades.

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The Fragmented Loom: A Migrant's Epic Journey Through the Labyrinth of Love, Ambition, and Redemption in Gish Jen's *Typical American*

–Dr. S. Maha

Gish Jen's maiden novel, Typical American, spins a tale where the three protagonists, Ralph, Theresa, and Helen find themselves in a proverbial fish out of water scenario, navigating the vast expanse of post-World War II America.

Abstract:

Embarking on an odyssey through the ever-shifting landscape of his existence, Yifeng Chang in the novel *Typical American* metamorphosed into the American guise of Ralph, threads the complex fabric of his life against the kaleidoscopic backdrop of a world in flux. Navigating the pursuit of a Ph.D. after securing an engineering scholarship in the United States, Ralph's academic ambitions intertwine with the enchanting notes of an affair with Cammy, the secretary at the Foreign Student Affairs office. The ensuing tempest disrupts his scholarly pursuits, relegating Ralph to the periphery of academic acceptance and thrusting him into a nomadic dance, constantly evading the vigilant gaze of immigration authorities. As political tempests in China sever familial ties, Ralph's struggles find solace in the arrival of his sister Theresa, accompanied by her confidante Helen, ushering in stability against the stormy seas of uncertainty. Coalescing under one roof, dreams of a radiant future materialize, crystallizing in the marriage vows exchanged between Ralph and Helen. Yet, as they navigate the intricate immigrant experience, purchasing a home in the Connecticut suburbs, the looming spectre of financial strain clouds the horizon, and Ralph's aspirations for a tenured professorship unravel amidst the labyrinthine challenges of family life. Unexpected twists, akin to the clandestine dance of shadows, unfurl with Theresa's secretive affair, casting a pall over familial bonds. Ralph's entrepreneurial venture, guided by the enigmatic Grover Ding, metamorphoses into a harbinger of financial ruin, shattering the fragile

architecture of dreams. Amidst the cacophony of bankruptcy and familial discord, Ralph's actions, including the audacious kidnapping of Helen and a tragic incident entangling Theresa, cast a sombre pall. The narrative crescendos as Ralph, a penitent pilgrim, seeks redemption, fervently praying for atonement in the wake of profound personal and familial trauma.

Gish Jen's maiden novel, *Typical American*, spins a tale where the three protagonists, Ralph, Theresa, and Helen find themselves in a proverbial fish out of water scenario, navigating the vast expanse of post-World War II America. Their journey, like a roll of the dice, unfolds against the backdrop of ambition, love, and unforeseen challenges.Chang Yifeng, alias Ralph, starts on a trajectory that seems like catching lightning in a bottle. Armed with a Ph.D. in Engineering and the golden ticket of tenure in academia, he sets out on a path that initially appears to be a bed of roses. However, the allure of the American Dream quickly turns into a double-edged sword, and Ralph finds himself in a situation where he must face the music of entrepreneurial pursuits, notably the ill-fated Ralph's Chicken Palace.Theresa, navigating the complex journey of becoming a physician, soon finds herself in hot water, entangled in a clandestine affair with a married man. Her path, initially seeming like a walk in the park, takes a tumultuous turn, injecting an element of profound complexity into her pursuit of the American Dream.Helen, christened with precision by Theresa, experiences a rags-to-riches transformation from the pampered daughter of Shanghai's elite to a capable housewife and mother. Her narrative unfolds against the backdrop of the suburban American dream, with a secure home, well-placed daughters in esteemed schools, and an unforeseen detour into a brief but impactful liaison with Ralph's unscrupulous business partner, Grover Ding. "Chao (1995) found a similar interpersonal orientation in parenting. In her research, Chinese mothers emphasized their children's relationships with others rather than their children's psychological attributes. This overall orientation is qualitatively different from views held by mainstream American culture, where individuality is stressed and individuals are viewed in terms of personality traits". (73)

Gish Jen's literary canvas, the clash between Chinese and American values is vividly painted, with each stroke revealing a complex tapestry of contrasting aspirations. The narrative, akin to a surgeon's precision, dissects the profound emphasis on academic pursuits and familial obligations ingrained in Chinese culture, laying bare the stark contrast against the seductive allure of American ideals—

suburban opulence, automotive triumphs, and entrepreneurial endeavours. Jen's narrative prowess is a beacon, illuminating the intricate cultural tug-of-war ensnaring the Chang family.Dispelling the notion of a linear boundary between Chinese and American identities, Jen, with the finesse of a maestro, dismantles entrenched stereotypes through a potent concoction of satire and role reversal. Astutely placing her characters on both sides of the cultural spectrum, she fearlessly challenges ingrained preconceptions. The embodiment of what the Changs deem typical American takes an unexpected form in Grover Ding, a figure of Chinese origin—a deliberate subversion serving as a poignant commentary on the dynamic, fluid nature of cultural identity.Even the archetypal real Americans defy seamless alignment with stereotypical portrayals, standing in stark contrast to the nuanced representation embodied by Grover Ding. Ralph, Helen, and Theresa, as central figures in this literary odyssey, wear their palpable naivety like a veil, impeding their acuity in discerning the intricacies of the foreign devilry exhibited by Americans or the enduring influence of Confucian codes subtly woven into the fabric of their daily lives.

Ralph and Helen embark on a captivating dance, blissfully ignorant of the societal scripts they either embody or defy, despite the author's astute awareness of prevailing stereotypes. Jen's nuanced touch enhances the enigma, propelling these characters into a realm where their inclinations and actions unfold as instinctive choreography, boldly defying the prescribed rhythms of both the acculturation script and accepted ethnic norms.Like unwitting thespians taking centre stage, Ralph and Helen gracefully pirouette to the beat of their own idiosyncrasies, seemingly impervious to the archetypal Chinese and American qualities that form the underpinnings of their dispositions. Their motivations, akin to a melody from an unseen orchestra, resonate from an intrinsic impulse rather than conforming to externally dictated expectations. This narrative subtlety endows Ralph and Helen with an enigmatic charm as they skilfully navigate the intricate dance between cultural dichotomies, heedless of the invisible strings that society attempts to pull.

In the ever-evolving tapestry of literature, where discussions on race, ethnicity, and nationality resonate with heightened sensitivity, Gish Jen exhibits a literary prowess that strategically navigates away from the conventional setting of Chinatown—an emblematic backdrop for tales of immigrant struggle, especially in an era where such narratives carry profound societal weight.Within the realm of Chinese immigrant stories, Chinatown often stands as a litmus test for an author's artistic integrity, as Wong notes in his exploration of ethnic subjects. However, Jen fearlessly charts a new course, unshackling her characters, the Changs, from the familiar trappings of Chinatown. This bold departure not only emancipates the narrative from the rigid constraints of parental expectations and the societal codes

prevalent in Chinatown but also defies the entrenched norms associated with Chinese immigrant tales.The Changs, embodied by Ralph, Helen, and Theresa, find themselves on the periphery, distanced from the reassuring embrace of a Chinatown enclave that conventionally provides both moral and financial support—an indispensable element in the cultural "script" of immigrant stories. Rather than seeking refuge within the secure confines of a Chinese community, the Changs carve out a distinctly isolated existence in their nascent American life. Social interactions are deliberately kept to a minimum, and even within the Engineering department at the school where Ralph belongs, the overwhelming presence of Chinese peers is notably absent.The relationships the Changs cultivate, such as those with Old Chao and his wife Janice, defy the anticipated dynamics associated with Chinatown life. Furthermore, their residence in Uptown New York, proximate to Harlem, challenges Kwong's conventional classification of the 'Uptown Chinese,' underscoring the palpable dissonance between their circumstances and established societal norms."They have more training and higher wages than the national normal. 'The Downtown Chinese' who live in Chinatowns, talk little English, and work at low wages in deadlock employments" (5).

In Kwong's exposition, the 'Uptown Chinese' are portrayed as the epitome of financial prosperity and resourcefulness, standing atop the pinnacle of the Chinese educational hierarchy. However, their journey in America necessitates a recalibration of expectations, urging them to temper their ambitions and navigate the nuanced landscape of their adopted homeland. Armed with a recognized calibre, forged through a robust education and proficiency in the English language, these stranded scholars seamlessly integrate into the American job market. Their youthful vigour becomes a compass, guiding them through the intricate terrain of American white-collar society with admirable composure.Although Ralph may ostensibly present himself in alignment with this elevated description, the harsh reality starkly diverges from these lofty ideals. While he undeniably embodies the archetype of a stranded scholar, the elusive affluence associated with the 'Uptown Chinese' lifestyle remains tantalizingly out of reach in the bustling streets of Uptown Manhattan. Ralph's resourcefulness, or rather the noticeable lack thereof, emerges as a recurrent disruptive force within the delicate fabric of his family dynamic. In stark contrast to the idealized image of an 'Uptown Chinese,' Ralph grapples with financial challenges that cast an ominous shadow over his lofty aspirations. Having moved into his new suburban house, he muses with Helen and Theresa on the advancement they've made to "typical American dreams:

... This New World— now this was a mainland. A heaven, they concurred. A sea liner contrasted with a dinghy with holes. A Cadillac contrasted with a passageway

situate on the transport. Each dream comes dreamily accurate" (158).   In at the end, Ralph, is stripped of auto, house, and just about losing his sister. He is not under any condition to get to be "at ease in the American working class."

Ralph, in the early stages, epitomizes what Bonnie Melchior discerns as the Western society's "gullible individual," relinquishing the majority of his "Chinese common sense" upon his arrival in the U.S. His actions reflect a heedless abandonment of the nuanced wisdom ingrained in his cultural heritage. Ralph, almost impulsively, opts for an American moniker, settling on the name "Ralph." Little does he realize that this seemingly innocuous choice marks a missed opportunity to enlist the support and guidance of the astute Chinese community."preoccupation with the thought of self making" rather than the Chinese distraction with satisfying familial and common commitments (Melchior 281). In the intricate tapestry of cultural adaptation, Ralph's initial choices unveil a disconnect from the collective wisdom and support mechanisms inherent in the Chinese ethos. His embrace of an American identity, encapsulated in the choice of his new name, inadvertently isolates him from the invaluable reservoir of insights and assistance that a cohesive community can provide. This narrative arc serves as a poignant commentary on the delicate balance immigrants often grapple with – the need to assimilate into a new cultural milieu while preserving the rich tapestry of wisdom rooted in their heritage. In Ralph's journey, the missed connection with the "wise" Chinese neighbourhood becomes a symbol of the intricate negotiations' immigrants navigate as they carve out their identity in a foreign land."and beyond any doubt enough, when he asked around later he found that the other Chinese scholars had all remain faithful to their initials, or picked names for themselves, deliberately, or else had astute individuals help them". (36)

Ensnared by the allure of Cammie, whose physical attributes, such as her "enormous brute frame and long nose and furry forearms," stand in stark contrast to the archetype of an ideal Chinese female embodied by Helen, Ralph embarks on a trajectory that diverges from the conventional expectations. Failing to renew his visa becomes a catalyst, forcing him to navigate a winding path away from his Chinese companions, perpetually on the move from one apartment to another to elude the vigilant INS authorities.In this odyssey, Ralph resolutely shuns any assistance from the struggling Uptown Chinese community. The linguistic disparities further widen the chasm, rendering him incapable of connecting with them. The struggle to find employment becomes a poignant manifestation of this isolation, as Ralph's linguistic limitations make him feel like an outsider – a creature unable to unlock the town's closed gates.The job he eventually secures, bestowed upon him by an American-born Chinese, a "gum chewer," unfolds into a saga of discontent.

The position not only banishes him to a dim, dismal wine cellar but also immerses him in the harsh reality of a slaughterhouse. This professional endeavour serves as a metaphor for the challenges Ralph faces in reconciling his Chinese roots with the demands of the American landscape.Subsequently joined by Helen and Theresa, the trio vehemently rebuffs all invitations to Chinese community events. Their insular family life becomes a self-imposed exile, perpetuated by their relocation to the suburbs. The move is executed without much remorse, underscoring the absence of tangible ties binding them to the Uptown community they had previously left behind. In this narrative arc, the Changs' story unfolds as a poignant exploration of cultural dislocation and the inherent complexities of forging a new identity in a foreign land.

Notwithstanding the absence of neighbourhood supervision and backing, the Changs are additionally left to their apparatus without the territory of patriarchy. For example, Jade Snow Wong's "Fifth Chinese Daughter" is not at all like "standard" Chinese foreigner stories. Chu's "Eat a Bowl of Tea" "which Ruth Hsiao views as "a trailblazer... of enthusiastically harmed children and girls secured skirmishes of freedom with their fathers or with the convention that gives the fathers power," (154). Unlike the protagonists in the works of Amy Tan and Maxine Hong Kingston, Gish Jen's central characters are not immediately subjected to the shackles of parental control. More significantly, they are entirely liberated from the customary obligation of tending to and heeding the counsel of their parents. In this narrative departure, Jen's storytelling takes a distinctive turn, freeing her characters from the conventional familial constraints that often characterize the immigrant experience in literature. As Hsiao declares, "Chinese American essayists have all needed to figure with patriarchal custom" (151). Gish Jen does not deviate from the norm in this regard. Although patriarchal beliefs occasionally rear their head in the Changs' daily lives, they manifest without significant consequence. Relatives of Ralph and Theresa are left assuming their disappearance or demise. While the narrative hints at potential admonitions against the pitfalls of America, these warnings fall on the Changs' deaf ears, their resilience steadfast in the face of external critiques.Jen introduces the parents early in the narrative, employing a satirical lens to highlight the conventional roles of parents. In this narrative tapestry, Jen skilfully weaves the interplay of cultural expectations and familial relationships, creating a nuanced exploration of the immigrant experience. The resilience of the Changs becomes a testament to their ability to navigate the intricacies of a new cultural landscape, brushing aside external criticisms and forging their path in the pursuit of the elusive American Dream."Degeneracy! Stupidity! Corruption!" rails Ralph's father, to which his mother answers, "America" (5).

Nonetheless, these warnings against the indecencies of America from individuals and a place so far away do nothing to degrade Ralph from his stupid "Imagineering" undertakings. The main words that resound with effect are Ralph's father's wry yet prophetic comment in regards to his child's looming exploit in America: "No entry,way like an indirect access". Certainly enough, every one of Ralph's victories is attained through the "secondary passage": he was conceded U.S. residency singularly on the record of the INS's misfortune of his movement records; his residency is earned through Theresa's impact over Old Chao; his business is purchased "under the table" from Grover; he gets well off through expense avoidance. In an unforeseen twist of fate, Ralph not only fails to heed his parents' words, as he quite literally does not hear them, but he also paradoxically transforms into the very "degenerate" American caricature defined by his parents.

Jen, in his novel*Typical American*, underscores the malleability of cultural expectations and the autonomy of the individual within the immigrant experience. The once-anticipated patriarchal influence takes a backseat, allowing Ralph to chart his course with a degree of independence. This unexpected turn challenges the normative trajectory of immigrant fiction, portraying a protagonist who, instead of succumbing to parental influence, undergoes a transformation that defies their expectations. In doing so, Jen presents a nuanced exploration of familial dynamics and cultural assimilation, deftly unravelling the threads of traditional immigrant storytelling.

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Constitutional Supremacy and system of appointment of Judges in Indian Supreme Court

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While Judiciary has relied on Independence of Judiciary, there was widespread criticism, from among jurists that the Court has ignored other equally important basic features like democratic form of Government, checks and balances, accountability etc.

Abstract:

India has a written Constitution unlike United Kingdom. There is no Parliamentary Supremacy in India[1]. Constitutionalism ensures that Government is carried on as per provisions of Constitution. The final arbiter of meaning the Constitution is Judiciary and Indian Judiciary has evolved the concept of Supremacy of Constitution, as opposed to the idea of Parliamentary Sovereignty as is followed in UK. Even an Amendment under Article 368 of Constitution of India (COI) cannot infringe basic structure of Constitution[2].

Basic features are not defined anywhere. The Supreme Court of India (SC), as final interpreter of COI and laws, has reserved itself with power to declare basic features of Constitution. It has held an Amendment which made 'election of Prime Minister of India non justiciable', violative of basic feature of COI and thus invalid[3].

Constitutional supremacy should not amount to judicial supremacy[4]. This paper is dissecting how SC has usurped power to appoint Judges to itself in violation of other basic features of COI, most importantly, separation of powers.

1. Introduction:

The selection along with appointment of Judges through a collegium of SC judges is nowhere mentioned in COI. Every Judge shall be appointed by President by warrant under his hand and seal after consultation with such of Judges of SC along with High Courts (HC) in state as President may deem necessary[5]. It is through judicial interpretation that a collegium of justices

was entrusted with sole power for selection and appointment of Judges.

In **S.P.Gupta v. UoI[6]** (1st Judges case) a Seven Judge Bench of SC acknowledged role of President in selection as well as appointment of Judges. It was held that consultation occurring in Article 124(2) doesn't mean concurrence. This position was changed in the subsequent two Judgments, popularly known as 2nd[7] and 3rd Judges[8] case.

In **second Judges case** it was held that, consultation means concurrence of Chief Justice of India (CJI), which means that primacy lies with him.

In the **Presidential Reference of 1998**, primacy of CJI was diluted and it was held that power vests in collegium of CJI along with4 senior-most judges of SC.

Thus, plain words in Constitution were re-written by Judges of SC along with a body which is unknown to Constitution, viz, collegium of senior most Judges took upon itself, task of selection along with appointment of Judges to Constitutional Courts.

It is to be noted herein that ratio of 2nd and 3rd Judges cases were directly against intent of framers of Constitution.

Dr.Ambedkarhad said[9]:

> '*With regard to the question of the concurrence of the Chief Justice, it seems to me that those who advocate that proposition seem to rely implicitly both on the impartiality of the Chief Justice and the soundness of his judgment. I personally feel no doubt that the Chief Justice is a very eminent person. But after all, the Chief Justice is a man with all the failings, all the sentiments and all the prejudices which we as common people have; and I think, to allow the Chief Justice practically a veto upon the appointment of judges is really to transfer the authority to the Chief Justice which we are not prepared to vest in the President or the Government of the day. I therefore, think that that is also a dangerous proposition*'.

The working of collegium system did not achieve its desired object over a period of time.

There is no rational criteria for selection of Judges. Many a times, competent High Court Judges are ignored. Reasons are not in public domain. Not academician was appointed to the Supreme Court though it is a criteria under Article 124(3)(c) though we have very eminent jurists like Dr.Upendra Baxi, Dr.Madhava Menon etc.

The Parliament by a majority of 100% MPs present and voting (only one member

Mr.Ram Jethmalani walked out) passed Constitution (99th Amendment) Act, 2014 along withNational Judicial Appointment Commission Act, 2014. This got approval of more than 50% of the State Legislatures also as required under Article 368 (2) of the COI. But the said Amendment and Act were declared unconstitutional and void by the Constitution Bench of SC[10].

While Judiciary has relied on Independence of Judiciary, there was widespread criticism, from among jurists that the Court has ignored other equally important basic features like democratic form of Government, checks and balances, accountability etc.

3. **Constituent Assembly Debates**

The present Article 124 of Constitution was Article 103 in draft Constitution and Constituent Assembly Debates[11]. (CAD). The same were taken up for debates in Assembly on 23rd and 24th May, 1949. As per this provision, SC shall consist of a CJI and until Parliament by law prescribes a larger number, of not over seven other Judges. Now number of Judges including CJI is 34 as per "Supreme Court (Number of Judges) Amendment Act, 2019".

During Constituent Assembly Debates, following amendment was proposed but was not moved.

Mr. Mahboob Ali Baig Sahib moved an amendment to substitute words 'the Chief Justice of India shall always be consulted' with the words 'it shall be made with the **concurrence of the Chief Justice of India'** be substituted."

Shri Jawaharlal Nehru observed during the debates that Judges shouldn't only be first rate but should also be acknowledged to be first rate in the stateas well as "of the highest integrity, if necessary, people who can stand up against the executive government, and whoever may come in their way".

Most important suggestions came from Chairman of Drafting Committee, Dr. B.R. Ambedkar. Regarding appointment of Judges, he broadly discussed three proposals that came up, viz, judges of the SC to be appointed with concurrence of CJI. Second view was that appointments made by President should be subject to confirmation of 2/3rd vote by Parliament; and third suggestion was that they should be appointed in consultation with Council of States (Rajya Sabha).

Dr.Ambedkar suggested that Judiciary must be independent of Executive as well as must be competent in itself. He then compared it with the system of appoint in Great Britain where appointments were made by Crown, which means by the

Executive of day. On other hand in US, appointments are only with concurrence of Senate. It may be noted here that at present there is a Judicial Appointment Commission in the United Kingdom.

Dr.Ambedkar mentioned about the political interference that can happen when the Executive is given full power and therefore advocated the middle path as suggested in the draft article. Regarding concurrence of CJI, he firmly rejected this proposal by saying that CJI is a man with all these failings, sentiments as well as prejudices which common public have and that he's not prepared to give veto upon appointment of judges to CJI. According to him such a power is not given even to President.

These discussions throw light on intentof framers of Constitution that no organ of Government shall possess unlimited power in appointment of judges.

4. Pre-Collegium Appointments. 1950 Till 1st Judge's Case: Primacy Of The Executive

Article 124 of COI deals with the appointment of Justices to SC. It reads:

124. "Establishment and constitution of Supreme Court.—(1) There shall be a Supreme Court of India consisting of a Chief Justice of India and, until Parliament by law prescribes a larger number, of not more than thirty-three other Judges.

(2) Every Judge of the Supreme Court shall be appointed by the President by warrant under his hand and seal after consultation with such of the Judges of the Supreme Court and of the High Courts in the States as the President may deem necessary for the purpose and shall hold office until he attains the age of sixty-five years:

> Provided that in the case of appointment of a Judge other than CJI, he shall always be consulted":

In **UoI v. SankalchandHimatlal Sheth**[12], in matter of transfer of Judge of a HC from one HC to another, SC held that consultation must be effective.

In **S.P. Gupta v. UoI**[13], bench comprising of Justices P.N.Bhagwati, A.C.Gupta, S M Ali, V D Tulzapurkar, D A Desai, R S Pathak, E Venkataramiahconsidered question as to where is power to appoint Judges of HCalong with SC located[14]? Court thereafter took an elaborate discussion on relevant provisions of Constitution.

Regarding interpretation of term consultation within meaning of Article 124(2), it was held that this question is no more res integra as it is concluded in judgment in Sankalchand Sheth[15] case. It was reiterated that fullest meaning should be given to the term "consultation". Referring to Constituent Assembly Debates, especially, speech of Dr.B.R.Ambedkar, it was held that giving primacy to opinion of CJI would mean concurrence and it was never the intent of Constituent Assembly.

Thus it can be seen that the primacy was given to President in matters of appointment in 1st Judges case.

5. Second Judge's case

It was held that consultation means concurrence of the CJI, which means that primacy lies with CJI. In **SC Advocates-on-Record Assn. v. UoI,** is what is called 2nd Judge's case[16]. The Nine Justices comprised in Bench are Justices S.RatnavelPandian, A.M.Ahmadi, Kuldip Singh, J.S. Verma, M.M. Punchhi, Yogeshwar Dayal, G.N. Ray, A.S.Anand, S.P.Bharucha.

It has over ruled the first Judge's ratio as far as consent to be taken from the CJI and made it mandatory for the Government to accept views of CJI.After this judgment, Government could send back recommendations once, but if it is sent again, then it has no other option but to accept views of CJI.Justice J.S.Verma authored majority view. It applied the logic that CJI is best equipped to discharge greatest burden attached to role of primacy. It was held at para 486 that selection is a participatory consultative process. Since all constitutional functionaries must perform this duty collectively the occasion of primacy does not arise. It was held that process must be initiated by CJI and in case of conflict of opinions, opinion of Judiciary has primacy. It was further held that Government can send back recommendation to CJI for cogent reasons. Those reasons are to be disclosed to CJI. If CJI recommends name for a second time, appointment should be made. The majority opinion on appointment, in 1st judges case was over ruled. It is submitted that this view has no strong jurisprudential basis.

6. Presidential Reference

The SC judgment in Presidential Reference (3rd Judges case). In **Special Reference No. 1 of 1998**[17],comprising nine Justices S.P.Bharucha, M.K.Mukherjee, S.B.Majumdar, Sujata V. Manohar, G.T.Nanavati, S.Saghir Ahmad, K.Venkataswami, B.N.Kirpal and G.B.Pattanaik. It was held that opinion of CJI which has primacy in matter of recommendations for appointment to SC has to be formed in consultation with a 'collegium' of Judges. In so far as appointment to SC, the CJI must consult four senior-most Judges of SC. This view is also not inspired by a literal interpretation of the provisions of the Constitution or its original intent. However, the then Government conceded before the Supreme Court as they did not want an over ruling of 2[nd]judges' case.

7. National Judicial Appointment Commission and Supreme Court judgment

Next major change in judges' appointment tried to be implemented by Parliament was by way of a Constitutional amendment. National Judicial Appointment Commission (NJAC) was introduced through NJAC Bill 2014 and corresponding changes were made in Constitution by Constitution (99th Amendment) Bill 2014 which were both passed in August, 2014. President gave his assent to bill on 31 December 2014 and Act was notified by govt. on 13 April 2015. Constitutional validity of this Act and amendment itself were challenged before the SC. Amendment to Constitution, changed collegium system of appointment and added that appointment be based on recommendations of NJAC. It introduced three articles in Constitution, viz, Articles 124A (composition of NJAC), 124B (Duties) and 124C(Procedure). As per amendment, NJAC shall consist of six members, viz, CJI as chairman, Two senior most judges of SC, minister of Law and Justice, Two "eminent" persons who are to be selected by a team comprising of CJI, Prime Minister of India along with leader of opposition. This Commission was supposed to replace collegium in selecting and recommending names of prospective judges of SC. The challenge to amendment and law raised contention that primacy of judiciary is replaced with Commission which has equal number of representatives from Executive and it affects independence of judiciary. Based on 2nd judge's case, it was argued that collegium system was to uphold independence of judiciary and that NJAC has violated it.

The challenge to both Constitutional amendment and NJAC Act on ground that it violated basic feature of Constitution, viz, independence of Judiciary was accepted by SC and both Act as well as the Amendment were held to be un-Constitutional and against basic structure of COI. The Amendment was struck down in its entirety.

Critics to the NJAC verdict argue that judgment has upheld just one basic feature, viz, independence of judiciary but ignored other basic features like Parliamentary democracy, and separation of powers.

Conclusion:

Existing system of appointment of judges is indefensible either on original intent or jurisprudential principles. A collegium of judges, to total exclusion of Executive wing of government, having primacy and final say in appointment of judges is nowhere else in the world. The attempt by Parliament to make changes to the collegium system was abruptly halted by SC when NJAC was found to be un-Constitutional.

(Endnotes)

1   Kesavananda Bharati v. State of Kerala, (1973) 4 SCC 225 and Kalpana Mehta v. Union of India, (2018) 7 SCC 1

2   Kesavananda Bharati v. State of Kerala (1973) 4 SCC 225

3   (Indira Nehru Gandhi vs Shri Raj Narain [1976] 2 SCR 347)

4   (S.Choudhry and R.Howse, Constitutional theory and The Quebec Sessions Reference 13(2) Canadian Journal of Law and Jurisprudence 143,147 (2000)

5   Art.124(2) of the Constitution

6   (1981 Supp SCC 87)

7   Supreme Court Advocates on Record v. Union of India (1993) 4 SCC 441 (9 Judge Bench)

8   Special Reference No.1 of 1998. (1998) 7 SCC 739 (again 9 Judge Bench

9   Constituent Assembly Debates, Tuesday, the 24th May, 1949

10   Supreme Court Advocates on Record v. Union of India (2016) 5 SCC 1

11   CAD, Vol.1, Tabular Statement showing the Articles of Constitution of India with corresponding clauses in draft Constitution

12   (1977) 4 SCC 193 : 1977 SCC (L&S) 435 at page 249

13   1981 Supp SCC 87

14   Supra 13 at para 29

15   Supra 12

16   (1993) 4 SCC 441

17   Re, (1998) 7 SCC 739

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A critical study of the judgment of Supreme Court in National Judicial Appointment Commission case

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NJAC shall consist of six members, viz, Chairman who is the CJI, Two senior most judges of SC, Minister of Law and Justice, Two "eminent" persons who are to be selected by a team comprising of CJI, Prime Minister of India along with leader of opposition.

Abstract:

National Judicial Appointment Commission (NJAC) was an attempt by the Government to bring in democratic participation and greater role for the Executive in selecting and appointing Judges to the Supreme Court and High Court. It sought to replace the existing collegium system with a Commission. Unfortunately, the Supreme Court nipped the attempt at its bud as it invalidated both the Constitutional Amendment as well as the Parliamentary law[1].

1. Introduction:

NJAC was introduced through NJAC Bill 2014 and corresponding changes were made in Constitution by Constitution (99th Amendment) Bill 2014 which were both passed in August, 2014. The Bill got Presidential assent on 31 December 2014 and Act was notified by govt. on 13 April 2015. Constitutional validity of this Parliamentary Act and the Constitutional Amendment were challenged before the SC. The said Amendment to the Constitution changed the collegium system of appointment and changed it to an appointment system based on the recommendations of NJAC. It introduced three articles in Constitution, viz, Articles 124A (composition of NJAC), 124B (Duties) and 124C(Procedure).

As per the newly added articles, NJAC shall consist of six members, viz, Chairman who is CJI, Two senior most judges of SC, minister of Law and Justice, Two "eminent" persons who are to be selected by a team comprising of CJI, Prime Minister of India along with leader of opposition. This Commission was

supposed to replace collegium in selecting and recommending names of prospective judges of SC. The challenge to amendment and law raised contention that primacy of judiciary is replaced with Commission which has equal number of representatives from Executive and it affects independence of judiciary. Based on 2nd judge's case, it was argued that collegium system was to uphold independence of judiciary and that NJAC has violated it.

The challenge to both Constitutional amendment and NJAC Act was that it violated basic feature of Constitution, viz, independence of Judiciary and that was accepted by the SC Both the Act as well as the Amendment were held to be un-Constitutional and against the basic structure of COI. The Amendment was struck down in its entirety in SCAORA v. UOI[2].

Critics to the NJAC verdict argue that judgment has upheld just one basic feature, viz, independence of judiciary but ignored other basic features like Parliamentary democracy, and separation of powers.

NJAC and Supreme Court judgment

As per the ratio of 2nd Judge[3]'s case, (**SC Advocates-on-Record Assn. v. UoI**) it is mandatory for the Government to accept views of CJI reiterated for the second time. After this judgment, Government could send back recommendations once, but if it is sent again, then it has no other option but to accept views of CJI. In). In **Special Reference No. 1 of 1998**[4], it was held that opinion of CJI has primacy in matter of recommendations for appointment to SC. Such opinionhas to be formed in consultation with a 'collegium' of Judges. In so far as appointment to SC, the CJI must consult four senior-most Judges of SC.

It is to overcome these binding precedents that the Parliament brought in the Constitution (99th Amendment) Bill 2014 and the NJAC Bill 2014.

NJAC shall consist of six members, viz, Chairman who is the CJI, Two senior most judges of SC, Minister of Law and Justice, Two "eminent" persons who are to be selected by a team comprising of CJI, Prime Minister of India along with leader of opposition. This Commission was supposed to replace collegium in selecting and recommending names of prospective judges of SC. The Act nowhere defined who is an "eminent person".

Both the Constitutional amendment and the NJAC Act were challenged on the ground that it violated basic feature of Constitution, viz, independence of Judiciary. That challenge was accepted by SC and both Act as well as the Amendment were

held to be un-Constitutional and against basic structure of COI.   The Amendment was struck down in its entirety.

The 99[th]Amendment to the Constitution Act of 2014 came into effect on April 13, 2015. The National Judicial Appointment Commission Act, 2014 was passed by Parliament concurrently with the passing of the Constitutional Amendment. Article 124 of the Constitution was changed by the 99th Amendment Act, stipulating that the National Judicial Appointment Commission (NJAC) would provide recommendations about appointments and transfers. The Chief Justice of India, two senior Supreme Court judges, the Union Law Minister, and "two eminent persons" to be nominated by a committee made up of the Prime Minister, the Chief Justice of India, and the Leader of the Opposition will form the NJAC, according to Article 124-A, which was inserted. One of the two nominees must be a member of the OBC, minority, Scheduled Castes, Scheduled Tribes, or women.

The SC by its majority judgment held both the 99[th]Amendment Act and the NJAC Act as unconstitutional on the grounds that they interfere with the judiciary's independence, which is a fundamental feature of the Constitution. It was decided that NJAC is "insufficient to preserve the primacy of the judiciary" in the area of judge selection and appointment, and that Article 124-A does not give the judicial component in NJAC "adequate representation." The Union Law Minister's appointment as an ex officio member of NJAC violates "separation of powers" and "independence of the judiciary", it was held. Using the same argument, it is beyond the scope of the Constitution to designate two "eminent persons" as Members of NJAC.

Criticism

What exactly the Parliament do?

In order to give itself the authority to enact rules governing the selection of judges for constitutional courts, Parliament amended the constitution. It created a commission to recommend judges to the president for appointment. The commission would be composed of three members from the Supreme Court, one member from the government (the law minister), and two other "eminent members" who would be chosen by a powerful committee that included the prime minister (PM), the leader of the opposition (LOP), and the Chief Justice of India (CJI) in order to ensure that it was not solely controlled by the executive. The committee also had a check on how it operated: a recommendation cannot or will not be passed if two

members are against it. Lastly, the NJAC's recommendation can or will not be contested.

The argument essentially cantered on how this act and the amendment went against the fundamental design of the constitution by undermining the idea that the courts should be independent of the executive.

A close reading of the dissenting judgment (the Dissent) of Justice J Chelameswar makes it clear that the majority verdict in NJAC case was wrong.

The two main questions Justice Chelameswar chose to address in his dissent. One question is whether the Article 124 inits original form, is the sole means of ensuring the independence of the judiciary or not. The second question stems from a likely response to the first one, which is: does the NJAC amendment exceed the bounds of constituent power, if there are alternatives?

The dissent bases its argument on Dr. BR Ambedkar's criticism of the different models for selecting judges, which leads to the conclusion that neither the Executive nor Parliament should have the exclusive authority to choose judges. This is because the Executive is involved in far too many court cases, which is a political consideration. It also draws from the Constituent Assembly's rejection of the notion that the judiciary should have sole authority over appointments.

In Para 66, it was held:

> "[5]*The system of Collegium the product of an interpretative gloss on the text of Articles 124 and 217 undertaken in the Second and Third Judges case may or may not be the best to establish and nurture an independent and efficient judiciary. There are seriously competing views expressed by eminent people, both on the jurisprudential soundness of the judgments and the manner in which the Collegium system operated in the last two decades.*"

The Dissent also addresses the possibility that Parliament could devise a new process for appointing judges in place of the one that the Supreme Court has already determined in the cases of the second and third judges.

The Petitioner's claims that the supremacy of the CJI's opinion forms a fundamental feature of the Constitution are refuted by the Dissent, which also distinguished between the basic features and basic structure of the document. Consequently, the Dissent refutes the petitioner's arguments by stating that the amendment does not affect a fundamental feature. The fundamental characteristic,

according to the Dissent, is the "non- investiture of absolute power in the President to choose and appoint Judges of Constitutional Courts."

Regarding the two points—the first concerning the government pressuring its candidate for appointment and the second concerning the involvement of distinguished individuals meddling in the judiciary—the dissent participated in them, albeit in an unclear manner. The Dissent merely says that the Judiciary can stop a recommendation with its own members because the executive is only represented by the law minister, (one-sixth) of the entire committee. A recommendation cannot be approved if two judges disagree with it, according to a clause in the law. Furthermore, the Dissent adds that democracies lack the feature of the executive branch's exclusion, which would have much to offer given its vast excess of power in the areas of defense, fiscal policy, and the preservation of life and liberty. As previously mentioned, the dissent is based on conversations at constituent assemblies and claims that the framers did not place their entire faith in the executive branch or the CJI.

The part that's unclear (in Justice Chelmeswar's dissent) is that no explanation has been provided as to why the executive branch, which also happens to be involved in a number of court cases, is not clearly at conflict of interest. Although it highlights the value of the executive's presence, the appointing commission could still receive the same information and knowledge without the executive's explicit participation. The Dissent neglected to address a clear and present issue: the Supreme Court's polyvocal style, particularly in the collegium, and the executive branch's purportedly more diverse makeup. The Dissent clearly states that the government cannot advance a candidate as long as two judicial members join forces and reject a recommendation, even though the petitioners did not phrase it in that exact manner. There are various scenarios in which the government could promote its candidate if this situation were real. The executive may succeed if the three judges in the NJAC disagree, which is not only common but also indicative of the polyvocal nature of the Court—that is, when several senior judges of the highest court hold differing opinions regarding a recommendation.

The petitioners' argument that the designation of two eminent personalities could be abused is another one they make, which the dissent rejects. They contend that both the PM and the LOP could band together and designate members of their own party as the "eminent personalities," which would completely upset the balance of power in NJAC. "The potential for abuse of the power conferred by the

Constitution is no ground for denying the authority to confer such power," the Dissent said

Nonetheless, an eminent member of the proposed NJAC would have a three-year term, and should this collusion occur just once, the eminent member would have significant influence over the commission's decisions. This possibility is not addressed in any way by the dissent

The Dissent highlights a novel and significant point regarding how A fundamental component of rationality and constitutional governance, which must direct all state activity, is transparency. This is a reaction to the opaque nature of collegium proceedings, etc. But it doesn't explain how the presence of two distinguished members chosen by a powerful committee heralds much-needed transparency or how strong that transparency would need to be in order for outside interference to be justified.

The Dissent raises valid concerns regarding transparency, and in order to bring the collegium system closer to the principles of the constitution, additional measures of transparency would need to be implemented.

A para in the Dissent is of particular interest.

"[6]Para 1113. *We the members of the judiciary exult and frolic in our emancipation from the other two organs of the State. But have we developed an alternate constitutional morality to emancipate us from the theory of checks and balances, robust enough to keep us in control from abusing such independence? Have we acquired independence greater than our intelligence, maturity and nature could digest? Have we really outgrown the malady of dependence or merely transferred it from the political to judicial hierarchy*?"
It may be noted that despite such criticism, the Dissent by J.Chelameswar is more loyal to the original intent of the framers of the Constitution as it tried to uphold the Amendment and the law.

Though, J.Kurian Joseph agreed with the majority, he held that

[7]Para 990. *"All told, all was and is not well. ... the present Collegium System lacks transparency, accountability and objectivity. ... the dictatorial attitude of the Collegium seriously affecting the self-respect and dignity, if not, independence of Judges, ..."*

It is submitted that the ground on which the NJAC was struck down is that it violates the basic structure of the Constitution, viz, Independence of the Judiciary. Appointment of Judges may affect judicial independence is a fact. However, it is

crucial to recognize that judicial independence cannot be viewed as an unwavering ideal. Certain aspects of judicial independence can be addressed through institutional adjustments, but certain aspects are un addressable through institutional means. For instance, even though the judiciary is entirely independent of the executive branch, a judge's own political beliefs could affect the outcome of the judgment.

In the NJAC was struck down on the basis of the Supreme Court view that collegium system of appointment as recorded in second Judges case upheld judicial independence, it is submitted that it lacks jurisprudential basis.

Conclusion:

The attempt by Parliament to make changes to the collegium system was abruptly halted by SC when NJAC was found to be un-Constitutional. In this process, SC has violated supremacy of Constitution in its true spirit by insisting on supremacy of one wing over another, viz, judiciary over executive, in appointment of judges to SC.

(Endnotes)

[1] *Supreme Court Advocates-on-Record Assn.* v. *Union of India* (2016) 5 SCC1
[2] Supra 1
[3] (1993) 4 SCC 441
[4] Re, (1998) 7 SCC 739
[5] Supra 1 Dissent
[6] Supra 5
[7] (1993) 4 SCC 441.] , SCC p. 689, para 990)

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Marriage through the Lens of Scripture: A Biblical View on Jaishree Misra's *Ancient Promises*

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The Bible teaches that marriage is intended to be a lifelong commitment. Jesus affirms this in the New Testament, stating that "what God has joined together, let no one separate" (Matthew 19:6). Marriage is intended to be a long-lasting bond that brings men and women together in a new relationship.

Abstract:

The Bible serves as a guide for life, providing moral and spiritual teachings, wisdom and insight into God's plan for humanity. It offers stories, parables, laws, poetry, prophecies, and teachings that cover a wide range of topics, including faith, salvation, love, forgiveness, justice, ethics, and the nature of God. The Bible can provide guidance and principles that can positively impact marital life in several ways. Marital life can certainly benefit from an understanding of biblical principles and teachings. Jaishree Misra's writing often delves into complex relationships, cultural clashes, and the evolving roles of women in Indian society. Her works have been well-received by readers and critics alike, making her a prominent figure in contemporary Indian English literature. The present article attempts to study Misra's novel *Ancient Promises (2000)* through the biblical lens. The paper attempts to prove that marriage is a dynamic relationship that requires continual learning, communication, and commitment. Seeking to understand and apply biblical principles can help couples navigate challenges, deepen their bond, and experience the blessings of a God-centered marriage.

Keywords: Misra, Men and Women, Marriage, Separation, Biblical laws, *Ancient Promises*.

The Bible serves as a guide for life, providing moral and spiritual teachings, wisdom and insight into God's plan for humanity. It offers stories, parables, laws, poetry, prophecies, and teachings that cover a wide range of topics, including faith, salvation, love,

forgiveness, justice, ethics, and the nature of God. The Bible can provide guidance and principles that can positively impact marital life in several ways. Marital life can certainly benefit from an understanding of biblical principles and teachings. The Bible provides valuable insights and guidance on how to build and maintain healthy and loving relationships, including marriage. The Lord God said, "It is not good for the man to be alone. I will make a helper suitable for him" (Genesis 2:18). In the Bible, Marriage is considered a covenantal union between a man and a woman before God. The book of Genesis describes how God created man and woman and intended for them to come together as "One flesh" in marriage (Genesis 2:24). The Bible defines marriage as a sacred covenant between a man and woman. Understanding this biblical perspective helps couples establish a solid foundation based on commitment, love, and mutual respect.

According to the Bible, The Almighty God amends the status of man and woman from being single to married in terms of marriage, which is not merely human agreement. When two people are married, they become one in a way that is mysterious and unique to human relationships. They also get all the God-given rights and obligations that come with marriage that they did not have before. Marriage is an everlasting notion. It is envisioned to be a loving, personal, and generous connection between a man and a woman that will last forever.

The Bible teaches that marriage is intended to be a lifelong commitment. Jesus affirms this in the New Testament, stating that "what God has joined together, let no one separate" (Matthew 19:6). Marriage is intended to be a long-lasting bond that brings men and women together in a new relationship. But in the present scenario, marriage seems to be a general agreement between two families and both men and women are forced to get married, which results in a lack of understanding between the couples. But the ultimate aim of marriage is to grow as a couple and understand each other in order to have a contented life.

Jaishree Misra's writing often delves into complex relationships, cultural clashes, and the evolving roles of women in Indian society. Her works have been well-received by readers and critics alike, making her a prominent figure in contemporary Indian English literature. In the novel *Ancient Promises*, the protagonist, Janaki, is portrayed as a stereotypical figure. Janaki's parents disagree with her love affair with Arjun, which results in an expeditious marriage with Suresh, a wealthy businessman. In the novel, marriage develops into a lethal tool in a man's arsenal for oppressing and dominating a woman. The institution of marriage appears to be

patriarchal and contributes to the formation of the familial network.

The Bible instructs that "Husbands, love your wives, just as Christ loved the church and gave himself up for her" (Ephesians 5:25). Likewise, wives are encouraged to respect and submit to their husbands as unto the Lord (Ephesians 5:22-24). But in the novel *Ancient Promises,* the emotions of Janu are unimportant to Suresh. When Janu feels sad since her sister-in-law, Gauri acts unkind to her, to let that out she tell it to her husband Suresh but he dismisses her accusations. He says, "Don't be so sensitive. Your problem is that you've been an only child, you're obviously not used to family life. You're just turning Gauri's rudeness into my sensitivity. Because you don't want to do anything about it" (Misra 97–98). Suresh treats his wife as his property that can only be used for domestic purposes. He consequently automates his control over her identity and he always stands by the side of his family. Whereas the Bible insists that a husband should be a noble adherent to his wife, as it asserts that "Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh, So they are no longer two, but one flesh" (Genesis 2:24).

In the novel *Ancient Promises*, Janu comes to know Suresh's expectations in choosing his wife. For Suresh, the qualities of a wife are as follows:

1. She had to be pretty.
2. She had to be young so that she would 'adjust'.
3. She had to be able to speak English well, so that he could take her to Bombay in the hoped- for expansion of his motel business.
4. Nothing else was too important. (Misra 96).

Suresh's paternal personality is evident in the traits that he selects. When Janu urges him to take a day off, he refuses, saying, "Business is not like an Air Force job where you can take leave. Oh you won't understand, unions, accounts, tax matters. . ." (Misra 90). It shows that he fails to be a competent spouse, which results in an unhealthy relationship.

In the Maraar family, Janu is not allowed to spend quality time with her husband; she feels "It was getting clear that it was the *Maraars* I had married, not Suresh". He had not been unkind, but had not seemed to want to spend much time alone with me" (Misra 87). And Suresh's mother asks him to take his sister Gauri whenever he goes out, apart from the business deal. Janu says that "Gauri, my schoolgirl sister-in-law, always accompanied us because, as Suresh's mother said, she only

had her brother to take her out, poor thing" (Misra 88). As a husband, Suresh wants Janu to be Maraar's daughter-in-law than his wife and he fails to give her the space. He tells her, "Married girls don't create a good impression if they stay in their rooms till late" (Misra 90) and asks Janu to get ready for the reception as early as possible. Misra highlights the difficulties and issues that women encounter in the complex web of interpersonal connections. She centers on the themes of love, marriage, and loss throughout her novels. She deals with a wide range of subjects, such as incompatibility, adultery, social and familial pressure, relationships, alienation, love, and grief. Her characters are compelled to exist outside of their psychological comfort zones since a woman is supposed to adapt to and live according to the standards imposed by chauvinistic male culture.

In the book of Ecclesiastes, it is written that "Two are better than one, because they have a good return for their labor. If either of them falls down, one can help the other up" (Ecclesiastes 4:9-10). Marriage is seen as a partnership where couples support and uplift each other. In the novel *Ancient Promises*, Suresh fails to give equal prominence to Janu for uplifting their lives, as he says, "The Maraar women were not expected to get involved in the business and so,... Jobs were quite simply for people who needed extra money, and consequently unbecoming for the women of a good family" (Misra 99).Janu is projected to be like a shadow of her husband, Suresh and she seems to always satisfy his needs, nothing more. Jessie Bernard, in her book *The Future of Marriage,* remarks that the international structure of marriage is positioned in the husband's hands with authority. At such a young age, Janu goes through many challenges, and she is subjected to following patriarchal rules and regulations as well. This subjugation insists that a woman be made to believe that she is instrumental only in making her husband happy and comfortable. The novel portrays an unbalanced relationship between Husband and wife due to a lack of understanding of God's scripture. Sarah Grimke's observes, Man has subjected women to his will, used her as a means to promote his selfish gratification, to minister to his sensual pleasure, to be instrumental in promoting his comfort, but never has he desired to elevate her to that rank she was created to fill. He has done all he could do to debase and enslave her mind. (qtd. in Banu 3)

God intends marriage to serve three main purposes in the bible. They are companionship, procreation, and redemption which are still necessary for an effective society today. Finding a good woman is difficult, yet she is worth much more than

diamonds which symbolizes the character Janaki in the novel. Bible says that "Bearing with each another and forgive one another if any of you has a grievance against someone. Forgive as the Lord forgave you" (Colossians 3:13). Janu initially becomes accustomed to her husband and his family as she says "But the way things seems to be organized here, it was clear I was going to have spend more of my time with my mother-in-law and sister-in-law than with Suresh anyway" (Misra 94).

Bible states that "Nevertheless, in the Lord woman is not independent of man, nor is man independent of woman. For as woman came from man, so also man is born of woman. But everything comes from God" (Corinthians 11:11-12). It unveils that they ought to respect each other at all times because God made them equal partners in life. Janu feels her presence as unwanted in the life of Suresh and she says, "Suresh didn't need to discuss money or his business with me – for that he had his father. We didn't need to discuss the household – for that there was his mother. Leisure time was shared with his sisters. As the knick-knack on his mantel piece, I was still looking pretty but getting very dusty indeed" (Misra 101).

The Bible provides guidance on the roles and responsibilities of husbands and wives within the context of marriage. These teachings are found primarily in the New Testament, particularly in the writings of the apostles Paul, Peter, and others. Similar to Ephesians, this passage calls for wives to submit to their husbands and husbands to love their wives**.** Janu in the novel, at some point, decides to have a child because she thinks that it will solve many complications in her life. When she reveals her pregnancy to Suresh, without showing any excitement, he says, "Amma and Sathi will know what to do. I'll ask them to take to you to see Dr Gomathy" (Misra 113). Janu's last hope also fails:

> I wondered why Suresh had taken even the news of my pregnancy with the same studied indifference he had shown to all the other facts of my life. My homesickness, my complaints about the family, my loneliness at is ever-lengthening trips away. 'Companionship' was probably the last word either of us have chosen to describe our relationship. Would fatherhood change that? Make him *want* to spend more time me, perhaps? (Misra 114).

Janu delivers a baby girl named Riya, who is mentally handicapped. Suresh and his family neglect the child and never accompany her anywhere which keeps Janu in despair. She says that, "By the time Riya was three, I had accepted that there

would be little room for her in Suresh's life. He did not dislike her, but even I could see that, all in all, she was to Suresh a terrible disappointment and an inconvenience" (Misra 135). Janu asserts that for a child, like Riya, there will be a special school in Kerala and these kinds of children are not kept locked in homes. Janu plans to do higher studies in special education to educate Riya. She reveals to Suresh that she decides to take Riya abroad. Janu tells this to Suresh while he is preparing for one of his business tours, but Suresh never pays attention: "Even in the early days, whenever I attempted conversation, the most attention I ever received was an avuncular pat on my head" (Misra 163).

Later, after realizing herself, Janu defies all odds to free herself from the repressive familial structure as well as her doomed married life. She confesses, "Suresh. . . It was coming out now, all in a rush, nothing could stop it now, Suresh-I want a Divorce" (Misra 217). And she clearly says "We're not happy together" (Misra 217). Suresh is not willing to give divorce as it will ruin his family's reputation, and he decides to make everyone believe that Janu is mentally ill. Janu is surprised to learn about her husband's attitude and exclaims, "I could not believe my ears … Treatment? … Help? I started to struggle out of Suresh's grip as his plan dawned on me, he was trying to convince everyone I was mentally ill!" (Misra 225). Suresh is not an understanding spouse according to the biblical laws and he never realizes the value of marriage as well. Janu points out her tolerance: "I've tried everything already, Suresh, without you even noticing. I gave our marriage my best shot, but it didn't work. Now let me go, please. We can both start new lives" (Misra 242).

Suresh demands that Riya be brought by him, and he uses rude words when he learns about Janu's teenage boy friend Arjun and her plan to restart her life, with him. He yells at her, "You?! You are going to bring up my daughter? You, who can't resist selling her body to strange men! Have you heard how people are talking about you? I can't have a prostitute bring up my daughter" (Misra 254).

The Bible states that, in a relationship, the values and objectives of husband and wife should be the same. Together, they strive to establish a strong, godly family and raise their kids to be honourable, godly individuals. But Suresh fails to be a sensible husband and so Janu decides to break the relationship with Suresh. The author portrays the character Janu as a brave woman who can stand by her own decisions, which is essential in this new world. "For you created my inmost being; you knit me together in my mother's womb. I praise you because I am fearfully and wonderfully made; your works are wonderful, I know that full well" (Psalm 139:13–

14). Through this proverb, the researcher emphasizes to the character Janaki that when everything about her feels wrong, broken, and out of place in this world, she can take comfort in knowing that God created her exactly the way she is, with a purpose for her own existence. Janu makes a valiant decision, and finally she gets divorced from Suresh, as she says, "It was over. The Judge had asked us to present ourselves, checked that we were who we said we were. Checked that Suresh was willing to hand Riya over to me.Checked that there were no claims for alimony.Checked that we knew the Six month rule. And then nodded, a little sideways nod, to indicate he was done with us" (Misra 301).

As Janu and her mother leave the court, her mother says that "her voice and eyes brimming with sadness, that it had been my fate" (Misra 3). Janu gives an optimistic response to her mother, saying that "I thought endings were really only beginnings in disguise" (Misra 3). She adds that "Tomorrow, the next chapter would begin" (Misra 305) and the novel ends as she says, "I hope I remember always to be grateful I had another chance to build that tower in the sky" (Misra 308). Whatever happens, a woman will accomplish her goals if she puts her mind to it. As a result, the new woman of Misra is able to face life bravely, transcending all societal boundaries.

The Bible has several passages that mention divorce, and the views on divorce vary among different Christian denominations. The Bible says, "Therefore what God has joined together, let no one separate" (Matthew 19:6). The Bible's teachings on divorce can be complex and challenging to understand and apply in real-life situations. The topic of divorce is one that has been debated and discussed throughout history, and there are differing interpretations and viewpoints among various Christian denominations and scholars.

Additionally, it's essential to remember that the Bible also emphasizes forgiveness, grace, and the possibility of reconciliation, promoting healing and restoration for those who have experienced divorce. While biblical knowledge can be immensely beneficial for marital life, it is essential to remember that applying these principles requires on-going effort, humility, and grace. Additionally, both spouses should be willing to grow together spiritually and emotionally, supporting each other's faith journey. Marriage is a dynamic relationship that requires continual learning, communication, and commitment. Seeking to understand and apply biblical principles can help couples navigate challenges, deepen their bond, and experience the blessings of a God-centered marriage.

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Family Factors Triggering Victimization of Child Sexual Abuse in Joyce Carol Oates's Select Fiction

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–Dr. K. Sangeetha

In Marya, Vera Sanjek is either neglectful or threatening. Depicted as a complex person, Vera frequently boozes to the point of debilitation. Gordon in her article "The Life and Hard Times of Cinderella" describes Vera as "a terrible and wonderful creation. She is the kind of mother a child can never feel safe with.

Abstract:

The research article studies the instigating factors that increase the prospect of child sexual abuse in the select works of Joyce Carol Oates. Family conflict—parents' marital conflict and disruption—and family backdrop—parents' negligent and uncaring behaviour—are the factors that obstruct the family structure and disrupt the parents to have a healthy relationship with their children. Being the victims of disharmonious marriage, children feel unsafe, become vulnerable and are exposed to sexual abuse. This argument is analyzed with the aid of David Finkelhor's theory on Marital Conflicts and Disruption.

Key Words: Family Conflict, Negligent Parents, Disharmonious Marriage, Child Sexual Abuse

Child Sexual Abuse is a global epidemic. Kempe defines child sexual abuse as "the involvement of dependent, developmentally immature children and adolescents in sexual activities that they do not fully comprehend, to which they are unable to give informed consent, or that violate the social taboos of families" (382). It is vital to decode the factors that contribute to the emotional and bodily harm of the children. Parents are children's safe space and they must nurture and protect their children at all cost. Due to their neglect and disregard, uncared children are at high risk of being sexually abused.

According to the report by WHO titled "Child Abuse and Neglect by Parents and Other Caregivers,"a study conducted in Kenya reveals that

"abandonment and neglect" are "the most commonly cited aspects of child abuse" and "21.9% of children" are forsaken by their parents. The same report posits that child welfare services have discovered that, "among the substantiated cases of neglect, 19% involved physical neglect, 12% abandonment, 11% educational neglect, and 48% physical harm resulting from a parent's failure to provide adequate supervision." The above-mentioned reports suggest that parental negligence adds to the factors of child sexual abuse.

Recalling her own abuse in an interview, Joyce Carol Oates, an American writer, proclaims the necessity to document abuse in the body of her works. Her observation is as follows: "Molested, battered children were in a category that was like limbo. There were no words, no language…. So a lot of this was never spoken. It was extremely important for me, retrospectively, to have these early experiences of being a helpless victim, because it allows me to sympathize—or compels me to sympathize—with victims. I know what it'slike to be a victim…" (Grobel 158-159). Oates documents the dark sides of reality and disturbing events of sexual exploitation which often go unnoticed in despotic society. Oates's literature laments over the wilting of the family which should act as a defensive wall to protect the children against evil and indicates the deficiency of compassionate qualities like love, compassion, and sympathy in the social spheres.

The current article titled "Family Factors Triggering Victimization of Child Sexual Abuse in Joyce Carol Oates's Select Fiction" draws the family backgrounds— parents' conjugal conflicts and their negligence—of the sexually abused children which instigate and nurture the abuse to happen. Decoding the familial factors in the following novels and novellas—*Marya: A Life*, *Man Crazy, First Love: A Gothic Tale* and *A Fair Maiden: A Tale of Dark Suspense*—the study attempts to prove and substantiate its claim by using David Finkelhor's theory on 'Marital Conflicts and Disruption' from his book *Sexually Victimized Children* (1979).

An American sociologist, David Finkelhor (1947-present) is renowned for his contribution towards the study of child sexual abuse. As Kenneth Plummer says, Finkelhor is "probably the most prominent sociologist at work in the field [of child sexual abuse]" (qtd. in "David Finkelhor"). His book *Sexually Victimized Children* (1979) analyses the reasons behind child sexual assault, the after-effects of abuse— trauma— and the potential rise in sexual exploitation. According to 'Marital Conflicts and Disruption Theory,' Finkelhor observes that when parents' marital life is unhappy or if they fight or leave, their children are "about 25 percent more likely to experience sexual abuse. If a father is missing, the increased vulnerability was 50 percent; if missing a mother, increased vulnerability was nearly 200 percent. This finding

supports all the theories mentioned earlier: sexual victimization is related both to family conflict and to family disruption. Moreover, missing a *mother* is the most damaging kind of disruption" (121). Finkelhor contends that degenerated family background leads to the sexual victimization of children.

The select works of Oates depict the vicious truths of dysfunctional families. The parents of the select fiction face marital problems—separation, death, and abandonment. With absent fathers and unsympathetic mothers, the children have a lonely and toxic childhood. The fathers of the select works—Joe Knauer, S——, Lucas Boone, Jude Spivak—are absent throughout their children's life. Either dead or alive, the fathers neitherlive with their children nor offer any moral support to them. Joe Knauer is murdered in the very beginning in the novel *Marya*; except for his name and reference as S——, Josie's father never appears in the novella *First Love*; Lucas Boone abandons his family and becomes a vagabond in the novel *Man Crazy*; Jude Spivak appears in snippets and presumably dies in the novella *A Fair Maiden*. Thus, the fathers leave the mothers to act as the only parent.

The solo mothers are Vera Sanjek, Delia S——, Chloe Boone and Essie Spivak whose self-centeredness and lack of awareness scar their children's lives forever. Mothers play a crucial part in "their daughters' resistance or vulnerability to sexual victimization in general. When mothers do notmodel self-protective behavior, provide daughters with information, or adequately supervise them, the likelihood of sexual victimization is increased" (Finkelhor 120). After their marriages are dissolved or disrupted, the mothers of Oates's fiction renounce their motherly duties.

In *Marya*, Vera Sanjek is either neglectful or threatening. Depicted as a complex person, Vera frequently boozes to the point of debilitation. Gordon in her article "The Life and Hard Times of Cinderella" describes Vera as "a terrible and wonderful creation. She is the kind of mother a child can never feel safe with. Any word spoken, any act performed can be a danger, can lead to punishment." After her husband's death, Vera becomes more and more aggressive towards her children. In addition to this, Vera leans into prostitution and becomes emotionally drained. Traumatized by her mother's licentious activities, Marya is thrust with Vera's motherly obligations. She has to look after herself and protect her brothers from her intoxicated, abusive mother. When Vera abandons her children permanently, Marya is deserted by both parents, and her childhood thereafter is disrupted by an inescapable series of bullying and molestation.

Delia S—— is an excessively unconventional and irresponsible mother in *First Love*. Leaving her husband and abandoning her eleven-year-old daughter in a completely new environment, Delia goes on to explore the lay of the land and

kindles a new romance with men. It is Delia's narcissistic attitude and dereliction that cause her gullible daughter Josie to get trapped in her victimizer's mental and sexual exploitation. Being a self-centred person, Delia fails to acknowledge her little girl's anguish and trouble. During one of the occasions, when Josie is cruelly wounded by Jared, Delia dismisses the "*wounds*, Cuts, scratches, bruises" (54) on Josie's body and chides her that she should not "be so clumsy. A girl your age— almost twelve—isn't a *child*" (54). Josie is overwhelmed but masks her hurt feelings and says that she is afraid of her own mother: "I was afraid—afraid you'd scold" (55).

Josie's fear is appropriately communicated by Oates, as the latter has created "a claustrophobic atmosphere of festering evil" in the novella which "speaks volumes about the pain and helplessness of sexually abused children too frightened to speak out to uncomprehending adults" ("Fiction Book Review: First Love: A Gothic Tale"). Being a mother, Delia should have known the veracity upon seeing the intensity of Josie's wounds. Anyone would have naturally sensed it but Delia's inattention furthermore proves her irresponsibility as a mother. Finkelhor's statement that the mothers abstain from stopping the children from being a victim of intrafamilial abuse resonates with Delia. She turns a blind eye to her daughter's behavioural signs of molestation and unwittingly leads her daughter to get molested by her cousin repeatedly.

Finkelhor states that mothers who marry young with less education will only increase the risk factor of their daughters getting molested as "they are less capable of protecting" and also "…they may not be able to give their daughter good sex information" (125). True to this statement, Chloe Boone in *Man Crazy* gets married at the age of twenty and her life takes a topsy-turvy turn when her husband disappears. After the separation from her husband, Chloe takes to alcohol. By continuing her adventurous promiscuity to keep her body and mind spirited, Chloe ignores her daughter, Ingrid, outright. The neglect of her mother during her childhood leaves Ingrid to withdraw emotionally. It is no wonder that Ingrid turns out to be a self-harming teenager who sinks into a swamp of drugs and accepts torture, pain and sexual abuse from numerous men believing it to be love.

Sharing a striking similarity with Chloe Boone, Essie Spivak in *A Fair Maiden* too takes lovers after her husband's disappearance. Essie's activities affect her daughter, Katya. Living a carefree life, Essie boozes excessively, rejects Katya and provides neither emotional nor financial support a mother should provide. In fact, Essie's single phone call pleading for money pushes Katya to the doorsteps of her abuser—a path towards self-destruction and sexual abuse. The relationship between

Essie and Katya is deficient as Essie neither shares an affectionate relationship with her daughter nor does she watch over her.

Oatesian victims of child sexual abuse—Marya, Josie, Ingrid, and Katya—bear the brunt of their parents' acts and decisions, and combat social hostilities. They are sexually exploited under the pretext of love and affection. Since they lack care and affection from their parents, particularly their fathers, they fall for the predatory men assuming them to be father figures which further increasesthe risk factors of sexual abuse. Like Jane Austen's protagonists falling for elder men, Ingrid, Katya and Marya become sexual pawns to elderly men echoing Finkelhor's observation: "Girls whose parents had unhappy marriages had higher rates of experiences with older persons" (121).

The protagonist in *Marya* is bullied at school and is molested continuously by her cousin Lee at home. Lacking the ability to decipher what is happening to her, Marya begins to interiorize her mother's admonition: "'DON'T YOU START crying,' Marya's mother warned her. 'Once you get started you won't be able to stop'" (5). Imbibing her mother's warning, Marya becomes detached, never cries but turns rigid like an emotionless "stone" (17) whenever Lee molests her. As she grows up, Marya looks for love in much older men like Father Shearing, Emmett Schroeder, Maximilian Fein and Eric Nichols, as each of them represents her "lost father" (Larson 41).

In *First Love*, Josie is continuously violated by her cousin, Jared. Josie longs for her mother's presence which only aggravates the likelihood of Josie becoming more vulnerable to Jared's sexual advances. Contrary to the abuse she endures, Josie believes Jared's doings to be love which is expressed in her monologues: "*Love. Love. Love Jared…*" (62); "Always afterward [sexual abuse] Jared was in high spirits. Love for me shone in his eyes" (74).

In *Man Crazy*, as a child, Ingrid is violated by many guys in her school and as an adolescent, she is violated by the Satanic cult members. She is driven to look for love from any person—acquaintance or stranger—who shows her the tiniest bit of warmth and care. Ingrid's intentions to succumb to abuse are revealed through her internal thoughts: "Crazy for men they say it's really your own daddy you see. I hope this is so, maybe someday I'll find him" (175).

In *A Fair Maiden*, as a child, Katya's only taste of love is through a toxic relationship with her barbarous cousin, Ray Mraz. At the cusp of adolescence, deceived and enchanted by the kindness and attention of an old man Marcus Kidder, Katya is pulled into a manipulative sexual relationship that shatters her mentally and physically. Katya's thoughts reveal her belief that she is in love and is being loved

by the abuser. "…[M]aybe Katya loved him. Maybe. For Marcus Kidder was so kind to her! Giving her money…. He would love her as her family could not, he seemed to promise. He would love her enough for two" (122).

The current article, using Finkelhor's theory, concludes that being the victims of despondent marriages, the children feel powerless against sexual maltreatment. A threat to our collective humanity, child sexual abuse not just leaves the victims with a physical scar but with a perpetual mental scar that lingers and impacts the victims' life by obliterating and traumatizing their adult life altogether. This global epidemic can be put to an end, not just by corporally punishing the perpetrators of abuse, but rather by reviving the social psyche amongst parents, ménage and social realm towards children which can be achieved through intense nurturance, affection, warmth, and care, as rightly proclaimed and advocated by Oates in her literary works.

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The Psychological Play of Binaries in Sita Rathnamal's *Beyond the Jungle : A Tale of South India*

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Adivasi literature or the Indian Indigenous literature has been gaining prominence where researches, translations, scripting of the oral literature and tribal languages are some of the active works engaged in the Northern part of India termed as Bhasha Literature.

Abstract:

Life writing of Indigenous communities provides a whole new paradigm shift against the traditional, western mode of Autobiographical writing through their simple, unique and diverse form of narration. However, Indigenous Life writings of women exhibit distinct yet myriad issues and incomprehensible experiences hidden for centuries and unknown to the outside world which draws assumptions and perceptions of its own. It is these life writings that set the record straight and provide a reality check or revelation for many who are oblivious to the trials and tribulations of the tribal community. There are, however, a handful of indigenous life writings of women like Sita Rathnamal who break the borders and boundaries and build a solid foundation to voice out and narrate the reality of their lives. This paper proposes to highlight the psychological burden of Sita Rathnamal by examining and analysing the patterns of binaries presented in her narrative *Beyond the Jungle: A Tale of South India.*

Keywords: Indigenous Life Writings, Women, Psychological Burden, Binaries, etc.

In her article, "Life writing," Valerie Sanders traces the origin of Life writing to the seventeenth century, however, the term has appeared in many of Virgina Woolf's writings in the 1930's and it regained prominence in the 1970's. Today, the expression Life writing is a separate genre and umbrella term enveloping myriad self-narratives like "autobiography, biography, memoir, diary, travel writing, autobiographical fiction, letters, collective biography,

poetry, case history, personal testimony, illness narrative, obituary, essay, and reminiscences - testimony."

Sidonie Smith and Julia Watson in the text *Reading Autobiography: A Guide for Interpreting Life Narratives* describes Life Writing as a Self-referential mode of writing, which encompasses all other self-narratives. They have identified more than sixty forms of life writing which includes "Apology", "Autoethnography," "Autofiction," "Autography," "Autogynography," "Autopathography," "Autothanatography," "Autotopography," "Bildungsroman," "Biomythography," "Captivity Narrative," "Chronicle," "Collaborative life narrative," "Confession," "Conversion narrative," "Ethnic Life Narrative," Ethnocriticism," "Genealogy," "Heterobiography," "Psychobiography," "Trauma narrative," "Travel narrative," "Survivor narrative," "Prison narratives," etc. It is vital to understand the nature of life writing in order to comprehend the diverse and vital issues dealt in these writings.In her article on "Life writing as an ecological Research Method," Kate Fletcher describes the characteristics of Life writing as:

> a method in which we use ourselves, our lives, as sites of enquiry in order to study or interpret phenomena. It involves writing in first person and uses finite, direct, embodied experiences of life and place as the basis from which to develop understanding. As such it brings forth a multitude of different content, experiences and possibilities that in turn become the basis for different decisions tied to the contexts in which they occur, building a web of complex, real world insight and action. (2)

Life writings of women provide a whole new dynamics where in the chapter on "Origins" published in the text titled *Interpreting Womens Lives: Feminist Theory and Personal Narratives,* edited by the Personal Narratives Group, briefs on two levels in which these writings could be assessed. The Personal Narrative Group claims that women writers either on the level of Gender bias and Social discrimination on the other level.

> Personal narratives…allows us to see lives as simultaneously individual and social creations, and to see individuals as simultaneously the changers and the changed.
>
> ….
>
> In other words, women's personal narratives, whatever form they take, can be thought of as part of a dialogue of domination. Women's lives are lived within and in tension with systems of domination. Both narratives of acceptance and narratives of rebellion are responses to the system in which they originate and thus reveal its dynamics. (6,8)

Indigenous literature focuses primarily on the literature or writings of writers

belonging to the first nations or Tribes, who are original inhabitants of their respective land. They are basically identified as Native Americans, Native Canadians, Maori, Adivasi and Australian Aboriginals. It stands as opposed to the traditional western ideologies, which to a larger extent had created falsified assumptions and perceptions of the natives as barbarians. Indigenous writings have emerged as an unique and distinct literature where it has produced works blurring the boundaries of western genres and forming innovative and new forms of their own.

Adivasi literature or the Indian Indigenous literature has been gaining prominence where researches, translations, scripting of the oral literature and tribal languages are some of the active works engaged in the Northern part of India termed as Bhasha Literature. Indigenous Women writers have also been emerging slowly into the writing stream and have produced intricately powerful yet simple writings. Sita Rathnamal is the first Indigenous women writer to publish a life writing titled *Beyond the Jungle: A Tale of South India* in 1968. Hailing from the Nilgiris, Sita Rathnamal received European education through scholarship and eventually became a nurse. Her narrative displays her flair and fluency of the English language, highlighting the colonial hangover, yet breaking the stereotype of being dull and unintelligent.

Sita Rathnamal's *Beyond the Jungle: A Tale of South India* explicitly exposes the mental agony and pain that Sita had to endure to conform and to be accepted at school. Hailing from a tribal community and being the first Irula girl from her tribe to receive British education, Sita desperately tries to fit into an educational institution filled with elite students from the city. Her life writing lays bare the disparaging dichotomies and binaries which finds a natural way into her narration, throughout her self-writing, which highlights the obvious yet serious nature of discrimination meted out to her in the name of caste and class. This paper tries to accentuate the binaries in the narration of Sita Rathnamal's life writing *Beyond the Jungle: A Tale of South India* which reflects the psychological struggle of a young Irula girl to adapt to a new environment and yearns to be accepted and acknowledged at school. Sita Rathnamal's narration inherently carries these dichotomies which reflects on the adverse effects of discrimination that she had to tolerate and its detrimental reverberations on her psyche.

Sita experiences the first pangs of discrimination, strongly realising that she is different and inferior right from her train journey to school. She never fails to notice the derisive attitude of the school girls in her compartment, who ignore her as yet another Doda passenger travelling to a different destination. She begins to be conscious of her new surroundings which makes her anxious and agitated that she

immediately regrets her decision to attend school. "I felt out of place, dressed in the simple garment of the Irula- a plain white cloth that left my shoulders and legs bare – sitting on the carriage seat in such an unfamiliar posture. My excitement left me; sensing the difference between myself and these girls, I felt apprehensive, wished I had not come upon this journey" (30).

Throughout the journey, she gradually develops a sense of distress which grows out of loneliness that she even contemplates to get down at the Coonoor station and meet Doctor Rajan at the hospital. Thus, the journey to the "unfamiliar" terrain unsettles her so much that she becomes highly sensitive and mindful of her surroundings and the hostile behaviour and attitude of people around her.

The housemistress, Miss DeVaz, who picks her up from the station, openly displays a condescending attitude towards Sita. "And in that first encounter she succeeded in letting me know that I was not welcome, indeed that I was barely to be tolerated"(31). It finally dawns on the twelve-year-old girl who has not gone beyond the jungles that she is part of the inferior cadre of the binary matrix of Caste and Class and is forced to accept the inevitability of the social structure. "My education had already begun; the first thing learnt was the double word: class/ caste. Never mentioned; but experienced in a thousand different ways" (31). Furthermore, she introduces her to the girls at school as a twelve-year-old Badaga, a local hill tribe, who has not gone to school earlier. The girls immediately ignore her and she is left alone. "I stood aside and uneasily watched all that was going on around me, feeling completely and absolutely out of place" (33).

Sita becomes highly conscious of her attire which obviously demarcates her as "other." "I became terribly conscious of their stares, dressed as I was in the homespun garment in which I travelled" (32). The attire that she changes into does not provide her with solace where it also makes her feel exposed and "so wrong and so awkward", reminding her that she is different. Ironically, the school uniform which should create uniformity and blur any kind of difference between the pupils in fact loses its purpose when it creates a strong innate sense of strangeness within Sita. The girls belittle her for attending an elite school in spite of her status as a Badaga. She begins to question why she should be here and thus, she slowly but gradually compares the situation in the strange land with that of her "intimate forest home:"

But it was so much more strange in this strange place; wearing strange clothes; eating strange food in a strange manner; talking, how these girls talked: easily, expressively, fluently, fearlessly!

After the simple, intimate forest home the impersonal highly organised atmosphere of the school was overpowering and confusing. I felt as though I were

a wild creature trapped in a man-made mechanism, too frightened to try to escape. (33)

Thus, there begins a series of comparisons where Sita drawly a number of binaries and dichotomies to describe the psychological trauma that she has been subjected to because of the antagonistic attitude towards her. In the article "The Uses of Binary Thinking," Peter Elbow briefs on the politics of binary oppositions where one term gains prominence and power over the other. "There is an ancient tradition of binary or dichotomous thinking - of framing issues in terms of opposites such as sun/moon, reason/passion" (51). It is these binaries and dichotomies which gives rise to social hierarchies and creates a greater chasm of difference among the masses where one holds the rod and the other faces the heat of it.

Eventually, Sita befriends Maya, who helps her adjust and adapt to the situation at school. Maya apprises on the nature of Miss DeVaz, who according to her is highly temperamental both "friend" and "enemy" and both "nice" and "horrible. "I was already aware that there were two sides to her temperament, for she had alternately pleasant and unpleasant to me the previous day…. "Yes," Maya agreed, sometimes she's almost a friend at other times a very spiteful enemy…. when she's nice, she's very, very nice, but when she's not she's horrible" (37).

The teacher who is assigned to teach her the basics treats her with a depreciating attitude where her mere assessment of Sita's outward look "was so unashamedly impersonal" that it made her feel "humiliated." When the children around her were engrossed in their artwork, Sita becomes "jealous" and becomes more "apprehensive" about studies. The animosity of the teacher and the pressure given to her to learn things immediately turned "familiar images" into "unfamiliar" ones. "Indeed the symbols clouded the familiar image of a dog, making it seem unfamiliar. It was almost as if, instead of enlightening my knowledge of a dog, a barrier against understanding was being raised" (40). Thus, learning became a daunting task and uninteresting for Sita who was concerned and perturbed about the disgruntled teacher for her disinterestedness in studies.

However, Miss Ann Bromley, her game mistress, comforts her and encourages her to try to fit in and mingle with the other students. For the first time, Sita engages in a team activity or game and in spite of losing the game because of her ignorance of the game and fouls caused by her, she is both joyous and agonised, catching up with "the spirit of the game," begins to enjoy the game. "But I began to be affected by their enthusiasm and entered into the spirit of the game. I shared their joy when the game was going well for them and their agony when it was going against them" (49).

Sita begins to feel inferior and different but does not give up easily and tries to

transform herself completely and strictly follows the "refinement of manners and appearance" which she found lacking in her. She desperately hopes that this change would blur the differences between her and the other girls. However, all her efforts turn vain when she still remains marginalised, which makes her realise that with their wealth, they could enjoy a secured life unlike her poor, unsafe and dangerous life.

Because of my efforts with hair, nails, teeth, and shower baths and the fact that I wore the same clothes I succeeded in looking like them, but in spite of all this I still remains different, for our lives had been cast in contrasting moulds: theirs in security, mine in hazard.They walk in confidence, whilst I was wary of every tread. No amount of imitation could alter my fundamental being. Failing to find companionship with them, I felt that I was not only different in kind but inferior in quality. Little things upset me deeply. (52)

Sita turns sensitive yet tries hard to succeed in learning the basics. The teacher, however, "began to spend less time with me and more time with the little children." Furthermore, she is offended by the "cold indifferent attitude" of the teacher and works tenaciously on the words assigned to her and successfully comprehends it only to be rejected by the teacher for being "far too slow… and soon I lost heart again."

The agony of living in a different world which alienates Sita completely, despite her futile attempts to conform and adhere to the norms of the school, pushing her to the state of loneliness, only to be traumatised by the constant and repeated rejections of the people around her. Sita alludes to comparing the life of the elites with that of the poor like her with a series of binaries like "accepted/rejected," "acceptance/non-acceptance," "citylife/tribal village," and "adequate wealth/utmost poverty." "But the school had not accepted me in the same way, indeed was rejecting me, and I felt outside the circle of the lighted room. Those girls and I were separated in the acceptance or non-acceptance of each other by the huge gulf which lies between city life and the tribal village, between adequate wealth and utmost poverty" (57). She decides to leave school as the "very thought of the insidious discomfort of emptiness was horrible" (57).

Miss Bromley motivates Sita to participate in a marathon and to break the school record. Sita is elated and finally gains her confidence after her victory in the marathon. She beats Azra, a tall girl, where she strategically realises that "Longs legs might be useful down the hill, my shorted legs were an assert going up the hill" (66). She is given a second lease of life in the campus and makes use of the best of it. She successfully learns the basics and moves forward to the next class.

Thus, it is evident that Sita Rathnamal's *Beyond the Jungle: A Tale of South India* has clearly manifested the psychological burden of Sita, where she is being identified as a tribe, as being different, as being the 'other.' She is deliberately made to feel inferior and is often ostracised that she has to live alone with her thoughts and emotions like "anxiety," "humiliation," isolation, "apprehensiveness," "fear," sense of displacement, "appalling shyness," "feeling of strangeness and aloneness," "longing to escape reality," etc. The binaries or dichotomies are mere reflection of the injustice that she has been subjected to at school. The caste and class discrimination become painful reminders of the harsh realities of society which are unfortunately overlooked and vehemently imposed on individuals consciously and unconsciously. It is the sense of shame, indignity and mortification, which is forced on the victims of class and caste discrimination, that they (Victims) develop a deep rooted consciousness of difference which is highlighted through the binaries where one is superior and dominant than the other. However, she has broken the binary distinction where she acquired English education and broken the stereotype of being dull and slow.

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Human Ethics in Mulk Raj Anand's *Untouchables* and Arunthathi Roy's *the God of Small Things*: A Comparative Analysis

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The two novels under consideration have epic qualities. The four tragic episodes which make up Bakha's tragic life-as asweeper in bank clerk household, as a worker in a pickle factory in a feudal city, as a sweeper present a sequence of events suggestive of the poor conditions of a helpless illiterate Indian.

Abstract:

Throughout the ages, literature has always explored human ethics and their relevance in moments of crisis. This is especially evident in Indian writing in English, which from its very beginning has focused on social brow issues. In this context a comparison between Mulk Raj Anand's *Untouchables* and Arundhati Roy's *The God of Small Things* is of particular interest, for the two writers are very different. Not only is one a male, the other a female, they belong to different sociohistoric periods and areas of interest. Anand established himself in the first half of the twentieth century, he is one of the pioneers of Indian fiction writing in English. But Roy is a contemporary novelist-young and volatile. Anand has been greatly influenced by Marxism, Roy is emphatically not a Marxist. Nevertheless their novels are comparable on various levels. Both are revolutionary novels and depict the social reality of conflict between the powerful and the powerless, and treat the downtrodden with humanistic approach and both novelists Anand and Roy are generally considered as the greatest social reformers.

Key Words: Humanism and Socialism, Revolution, Social Realism and Gender and Caste Discrimination

Introduction: When reading of Roy's *The God of Small Things*, immediately the picture of the protagonistBakha came to mind again and again from Mulk Raj Anand's the most illustrious novel *Untouchables* is what one might call a character novel

with the focus on one person being victimised by society. But in Roy's novel, all the characters are victimised in some way or the other, in a perpetual repetition of what has been happening through time. In Bakha's story, amorous love is almost absent whereas in *The God of Small Things* the main thread of the story is a love-affair between a high-caste teacher and a firm supporter of untouchables. In spite of the similar theme of caste differences, the novels are comparable on various levels. They are sagas of conflicts between the powerful and the powerless. This research article attempts to compare the encroachment upon human ethics and the resultant crises which lead to the tragic deaths of the main characters of both the novels.

Key Concept:*Untouchables* (1936) portrays the yawning gap between the haves and have-nots, the exploiters and the exploited, the rulers and the ruled, the powerful and the powerless. It is a veritable saga of unending pain, suffering, and prolonged struggle punctuated only occasionally by brief moments of relief and hope. Beginning his journey from the house of his loveless uncle and aunt, Bakha passes through diverse situations-as a domestic sweeper in an urban middle-class family in Gulabdas, as a worker in a small pickle factory and as a *Untouchables* fighting for the sweeping work in Gulabdas, as a sweeper in a cotton mill in Gulabdas and as a removing garbage*Untouchables* in the employ of an Anglo-Indian woman of no morals. Before he dies, Bakha is subjected to exploitation at the hands of various exploiters of upper caste in many different places. "

In *The God of Small Things* (1997), Roy presents the tragic plights of several characters being exploited in the hands of various exploiters. It is all about, how the human ethics of children, youth, women, and the untouchable have been encroached upon, and how they have been victimised, and, unwittingly, some of them victimise each other. It tells us the story of an intense, One can hear the voices of various victimised characters: the voice of Mammachi, the bitter, long suffering mistress of the household who was being regularly beaten with a brass flower vase by her husband; the voice of Baby Kochamma, who had been denied love by Father: Mulligan, with whom she fell in love; and the voice of Margaret Kochamma the English woman whom Chacko had married. We also hear the voices of the small children, Estha and Rahael, who had been forced to become false witnesses against their friendKadha. But the voices of Kadha and Sohini, the protagonists, end in their tragic deaths. There is nobody to help Kadha in his crisis. The whole of humanity turned against him. It was Sohini who had initiated their love affair. The inevitable had happened and Kadha's father Vellya Pappen dutifully informed Mammachi

what he had seen. Instead of protecting his son, he asked God's forgiveness for having spawned a monster and even offered to kill his son and thereby destroy what he had created. The "Man-less, Father Mulligan-less Baby Kochamma" was actually jealous of the young lovers's physical union and wondered how Sohini could stand the smell of a Paravan. The crisis was triggered by the drowning of Sophie Mol. On the pretext of saving the family reputation, Baby Kochamma locked up in the Ayemenem house and informed the police "a few days ago he [Kadha] had tried to, to…to force himself on her niece" (259) and kidnapped her children. Kadha was informed by a communist comrade that the police had been searching for him. He directly went to Comrade K.N.M. Pillai for help. Pillai was more worried about the reaction of the people. He told story to his face that Party was not constituted to support worker's indiscipline in their private life. He made it clear that the individual's interest was subordinate to the organisation's interest. Story did not get any support from the party of which he had been a sincere worker. He was also denied justice in the hands of his employer Mammachi, who instead spat on his face. Ultimately he was arrested by the police and died in the police custody.

Sohini is portrayed as a tragic figure, a woman struggling against her family, her motherhood and society and with herself. Her broken marriage, her unwantedness in her parental family, her love for his children and her womanly desires, lead her to her untimely death. The right to love a man of her choice is a woman's birth right and this birth right of Sohini is encroached upon in the name of caste. Hers is the story of the helplessness of the powerless against the powerful.

The two novels under consideration have epic qualities. The four tragic episodes which make up Bakha's tragic life-as asweeper in bank clerk household, as a worker in a pickle factory in a feudal city, as a sweeper present a sequence of events suggestive of the poor conditions of a helpless illiterate Indian. In a sense he conforms to the arche type having mythic significance for humanity as a whole *Untouchables*, eptical in sweep and panoramic in purview, pictures the effects that pervasive evil of class system has on a poor littled boy. The novelist remarkable for the largeness of its canvas, the multiplicity of its characters and variety of its episodes. However, the focal point is always Bakha and pathos is sustained by the emphasis on the innocence of Bakha against the merciless, mechanical rhythm of society. Anand humanises the *Untouchables*' – as in Bakha he humanises the 'untouchable' – and gives him feelings a mind, a heart, a soul and raises his dignity as a trembling piece of flesh raising an ordinary wretched creature to the level of a hero, perhaps for the

first time in Indian-English literature, Anand proves that the struggle of a waif could be as good a subject for a work of art as the Trojan war itself.

There are many other themes in the novels which are comparable; for instance, the themes of incest, child abuse and Oedipus complex are common to both the novels. In *The God of Small Things*, incest is between the twins who meet after twentythree years. "Only that once again they broke the Love Laws. That lay down who should be loved. And how.And how much." (328) In *Untouchables*, we find that Mrs. Mainwarring is sexually attracted towards Bakha, who is as young as her son. When Bakha met with an accident under the car of Mrs. Mainwarring, he was physically and mentally broken and felt sad, bitter and defeated, like an old man. The novelist comments: "But to Mrs. Mainwarring, he was not the old man he felt himself to be, otherwise she would have had no use for him and would perhaps have left him where she had found him. He was to her a young boy with a lithe, supple body, with a small delicate face and with a pair of sensitive eyes." She appointed him as a page, for a boy of fifteen was just what she wanted. There are many passages in the novel which proclaim Mrs. Mainwarring beingincestuous or even a child abuser.

The child abuse near the beginning of *The God of Small Things* in the likes and dislikes talkies by a cold drink vendor is disgusting. This physical abuse is later parodied in the mental seduction of the children by Baby Kochamma which is blood-milling, Similarly, the Oedipus complex can be traced in both the novels, In *Untouchables* between Bakha and Parbati—the 'wife of Gurdit Singh. falls -sick and is laid up with fever, she nurses him tenderly like another and never ill-treats him. But later the warmth of Parbati's body ashe nestled against her aroused the confused feeling. of son and lover. "He pressed her. close to hini. He felt quivering. And for a moment, he forgot himself in her warmth. . . And his blood boiled with love that crushed him with a torture." (135) In *The God of Small Things* the son-lover- relationship is between Mammachi and her son Chacko, a divorcee. Mammachi is the Manta of *The God of Small Things*. "The day that Chacko prevented Pappachi from beating her, Mammachi packed her wifely luggage and committed it to. Chacko care. From then onwards, he became , the repository of all her womanly feelings. Her man.Her only Jove." (168) The narrator also emphasises several times how Mammachi takes special care for her son Chacko's room for the . "objects of his Needs," (169) "a. Man's Needs." (168)

The mingling of fact and fiction is another comparable element in both the

novels. All the places through which Bakha moves are geographically traceable. More than that, Anand "took for his hero his childhood playmate Bakha, who was consigned to labour in a pickle factory and who accepted his lot with a fatalism peculiar to the Indian peasantry."

Likewise, In *The God of Small Things*", Roy took the liberty to change Aymanam a village geographically a ten-minute drive from Kottayam city- to Ayemenem. The Booker prize has unleashed a torrent of interest centering on Ayemenem and the media has been preoccupied with identifying the novel's charactyers with real life counterparts. The character of Sohini is apparently modelled on Mary Roy Arundhati's mother. Mary Roy explains: " I am not Sohini, Arundhati has created a character called Sohini, using my biodata on her bare bones." Similarly Arundhati's brother, Lalit Kumar Christopher Roy, has been mistaken by critics as Estha. of the nova The fusion of history and fiction is another similarity. between the two novels. The plight of Bakha and his kind is .the direct result of British rule, and of .the industrial revolution, their rule initiated without consideration for social .reforms. One of highlights of *Untouchables* is the Hindu-Muslim feud. Bakha is the horrified witness of communal murder and senseless killings. Cowasjee writes, "In Indo-Anglian fiction *Untouchables* perhaps is .the first novel to touch on this subject; and it foreshadows the murderous riots that followed the partitioning of India in 1947" (65). Further, the episode of the invitation of Mr. W.P. England to Nathoo Ram's house for tea illustrates Anand's conviction that the British Government not only exploited the country's natural resources, but also debased the characters of those Indians who were in its service: It created a body of sycophaing, looking upto the English, fawning, cringing, becoming a' ready tool of exploitation in the hands of their. masters. Nathoo Ram, Dayaram and Todar Malshaire been.dehumanized in the service English. This is best seen from the way they bully and. abuse Bakha. The police is shown more .as a symbol of British oppressingon than British justice. Their world is. a world of. hysteria,: one without restraint or self-respect. When Prabha goes 'bankrupt,.the .police yell, shout atnises, fight among. themselves for what little' might still be of from auctioning the property, and then foget themself fall upon their victim.

In *The God of Small Things*, there is similar hysteria. unrestrained and -even more cruel attitude being adopted by the. police, even several decades after India had achievedindependence. . This is proved from the way they torture Kadhalike .animals fall Upon their prey. "If they hurt.Kadha more than they in-.tended to, it

was only because any kinship, any connection between themselves and him, any implication: that if 'nothing else, at least biologically he was a fellow creature had been severed long ago." (309) There are references of Communism in the chapter ."Pappachi's Moth," Rahael Ncognkes Kadha who was taking part in a March which had been organised Travancore Cochin 'Marxist Labour Union to present a Charter of Peoples.

Demands to Comrade E.M.S. himself. The main demands were an hour's lunch break for the paddy workers, increase in women sweeper's wages from 1:25 to Rs. 3.00 and men sweeper's from Rs. 3.50 to Rs. 4.50 a day. They were also demanding that untouchables no longer be addressed by their caste names. Instead of Achoo Paravan, or Kelan Paravan or Kuttan Pulayan, they should be addressed as Achoo, or Kelan or Kuttan (69) These: are references to the facts of political history of Kerala. There are also references to Kathakali being performed. Some of the characters like Chacko and Baby Kochamma are representatives: of Indian people who were over influenced by western culture.

In *The God of Small Things*, a number of characters are victimised by society. Kadha and Sohini are denied the right to: choose their own life partners Sohini had been ill-treated and deserted by her Bengali husband and afterwards by her own people. Kadha's human right to relive as a touchable was encroached upon and he was denied protection of his family, his employer and the political party he belonged to. He was denied justice at the hands of the police although he was innocent. They both met with their tragic end. The twins were forbidden love even by their own mother. Estha was treated as a football being returned to his father and re-returned to his mother. Apart from this, his unlucky experience with the cold drink vendor reduces him into a dumb boy. Mammachi.had suffered all the evils of a patriarchal family set-up. Love was denied to Margaret Kochamma and even to Baby Kochamma. Thus, in Roy's novel, the crisis is caused because human ethics of several individuals are encroached upon and they unwittingly encroach upon the human ethics of others.

Conclusion: In *Untouchables* also, the readers come across scores of characters but as far as the breach of human ethics is concerned, Bakha is the focal point. What he wished for was minimal; to live, to know and to work. But even these basic human rights were denied to him. Like the twins of *The God of Small Things*, Bakha became an orphan at an early age and was denied by fate the right to be loved. Like Estha he had to face child abuse at the hands of Mrs.

Mainwarring. Instead of caste struggle as in the case ofKadha, he had to face class and caste struggles, In Bakha's case, it is only the exploiters that change, the exploited remains the same. Thus. as far as suffering is 'concerned, the character of Bakha is an amalgamation into which several of Arundhati Roy's characters like, Estha, Rahael and even culminate.

Both Anand and Roy are social reformers in their own wayBakha's tragedy seems to be Anand's, plea for reform, "beneath this pervasive pessimism, there is an essential undercurrent of optimism, in that the protagonist's death poignantly establishes the rotten state of society and the consciousness of the need for its drastic reform. Similarly, Roy also emerges as a prophetess of the new millennium prophetess of gender and social equality. She seems to plead never to forget about the small things in life: the insects and the flowers, wind, and water, the outcaste and the insufferable.

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Breaking the Gender Stereotypes: A Comparative Study on M.K. Binodini's *The Princess and The Political Agent* and Kavita Kané's *Ahalya's Awakening*

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In Kavita Kane's Ahalya's Awakening, Ahalya receives the same unequal treatment. Ahalya is "the beautiful one without blemishes" whose parents are "more fascinated by her beauty than her intelligence" (Kanè: 11).

Abstract:

The Northeast region of India is home to a vibrant and diverse literary tradition, with many talented women novelists making significant contributions to the field. Northeast Women writers' writings have a profound impact on various aspects of society, culture, and individuals. They provide representation for women's voices and experiences, often addressing issues and perspectives that have historically been marginalized or overlooked, which fosters a sense of empowerment and transformation. It involves creating an environment where women can exercise their rights, achieve their goals, and challenge gender inequalities and discrimination. Binodini and Kavita Kane challenge societal stereotypes and traditional gender roles through their narratives. Their writings help women break barriers and create space for themselves. Their contributions inspire others to find their voice, pursue their passions, question societal norms, and overcome societal barriers.

Societies often assign different roles and responsibilities to men and women. These roles can be influenced by cultural, historical, and religious factors. For example, women have traditionally been expected to take on caregiving and domestic roles, while men have been assigned roles related to work, leadership, and decision-making. Men and women are often socialized differently, with varying expectations and norms regarding behaviour, interests, and career

choices. These differences can vary across cultures and periods but often result in disparities in power, opportunities, and social norms.

Radical Feminism is a room inside the broad category of feminism that calls for the radical re-ordering of society. This showcases that society is filled with lots of discrimination based on gender, which reinforces harmful social norms and stereotypes, perpetuating the idea that certain roles or abilities are exclusive to one gender. The idea of Radical Feminism was developed by Ti-Grace Atkinson. The definition of the word 'radical' means "relating to or affecting the fundamental nature of something" ("Radical"). In her *A Vindication of the Rights of Woman,* Wollstonecraft states, "My main argument is built on this simple principle, that if she is not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue" (Wollstonecraft 10). The novels of M.K. Binodini and Kavita Kane show strong characters who are clear examples of Radical feminists. They break free from their traditions, customs, and rules to make themselves free to follow their hearts.

The Northeast region of India is home to a vibrant and diverse literary tradition, with many talented women novelists making significant contributions to the field. Northeast Women writers' writings have a profound impact on various aspects of society, culture, and individuals. They provide representation for women's voices and experiences, often addressing issues and perspectives that have historically been marginalized or overlooked, which fosters a sense of empowerment and transformation. It involves creating an environment where women can exercise their rights, achieve their goals, and challenge gender inequalities and discrimination. M.K.Binodini Devi and Kavita Kane challenge societal stereotypes and traditional gender roles through their narratives. Their writings help women break barriers and create space for themselves. With their enriched literary canon, unique narratives, innovative storytelling techniques, and compelling literary styles, they have highlighted shared human experiences and exposed readers to different perspectives.

M.K. Binodini Devi is a prominent writer from Northeast India. She hails from Manipur, a state in the Northeastern part of India. Devi's writings have played a significant role in preserving and promoting the cultural heritage of Manipur and the Northeast region, while also adding to the diverse literary traditions of India. Binodini Devi's works often revolve around the themes of love, nature, and the cultural heritage of Manipur. Her writings are deeply rooted in Manipuri traditions and showcase the rich cultural tapestry of the region. She skilfully incorporates folklore, mythology, and indigenous customs into her literary creations. Her contributions to Manipuri literature have left a lasting impact on the literary landscape of the region.

Her works continue to inspire and educate readers about the rich cultural heritage of Manipur.

Kavita Kané is an Indian author known for her retellings of ancient Indian Mythology and Epics. She has gained popularity for her unique perspective on female characters from Hindu mythology, often giving voice and agency to women who have been marginalized or overlooked in traditional narratives. Kane's books explore the untold stories of these women, providing a fresh and feminist interpretation of their roles and contributions.

This paper deals with the Gender inequality that has prevailed from time immemorial until the present day. The selected characters, Ahalya and Princess Sanatombi, are two different people who belong to entirely different cultures and entirely different societal periods. Women of the twenty-first century still undergo the same kind of toil in the patriarchal world. In some societies, girls may face barriers such as limited access to schools, early marriage, and cultural norms that prioritise boys' education. Gender inequality in education perpetuates social and economic disparities.

In the novel *The Princess and The Political Agent* by M.K.Binodini, one can see through the early pages of the text that gender difference is so evident and the article proposes to explore gender inequality through a historical view and also attempts to explore how it is relevant to the present day. Sanatombi's mother, Jasumati, one of the queens of Maharaja Surchandra, seems to be risk-averse and "never liked to cause scandal and incident" (Binodini Devi: 53) and is worried about the freedom that her daughter Sanatombi receives from the grand Queen Mother whenever Sanatombi demands equal treatment with her half-brother, Lukhoi. She even develops a sense of annoyance towards the Grand Queen Mother for the freedom Sanatombi is given. It becomes a hectic issue regarding the upbringing of Sanatombi and here, she herself plots a way to confront her daughter. Jasumati lies beside her daughter at night and asks, "Sanatombi, What is Mother going to do with you? You seem you have forgotten that you are a girl. How can you be the same as Lukhoi? He is the male offspring" (Binodini Devi: 53).To which Sanatombi questions, "It is because he is a male offspring that I beat him up regularly. If he can ride, why can't I?"(Binodini Devi: 53).

In Kavita Kane's *Ahalya's Awakening,* Ahalya receives the same unequal treatment. Ahalya is "the beautiful one without blemishes" whose parents are "more fascinated by her beauty than her intelligence" (Kanè: 11). Guru Rishi Vashisht observes, "Ahalya was far more intelligent than her brother. The girl was brilliant, and she displayed that brilliance quietly, as was her nature… (Kanè: 11). He also

wonders "whether her parents would be able to handle her extraordinariness… (Kanè: 11). The novel talks about gender roles through Ahalya and tries to challenge the disparities that affect women in the various aspects of their lives. When Ahalya discusses her plans for higher studies with her mother, Nalayani, she refuses in turn and asks her only to learn inside the palace. She says," 'No. If you want to study further, it will be here in this palace,' snapped Nalayani. 'Meanwhile, as you well know, I shall be searching for a suitor for you, after which we can hold a swayamvar. That's what is done for girls who have come of age' " (Kanè: 22).

Ahalya is sent to Rishi Gautam's ashram in the name of education, but the real truth is that she is sent there for protection from her father's and brother's enemies during a war. She is unaware of it and the family excludes her from knowing the issue arose within the family. In the ashram, Ahalya feels Rishi Gautam is "her everything: her teacher, her mentor, her guide, her friend, her hero…" (Kanè: 102). Though being a celibate sage, Rishi Gautam is not able to resist Ahalya's beauty and falls for her love, yet he never shows it to her. After the war is over, her brother comes and takes her from the ashram to the palace. The family makes arrangements for her swayamvar and a person who goes "around the three worlds—heaven, earth and the underworld wins the hand of Ahalya. Ahalya wishes Rishi Gautam to win her hands at the swayamvar which eventually comes true as Narad points out Rishi Gautam to the king and says, "This man had performed the pradakshina: he circumambulated Surabhi, the wish bearing cow, while she gave birth, which denotes the pancha bhuta …" (Kanè: 147). Hearing this, the king feels happy, but her mother confides in Ahalya and warns, "But you will regret this. Don't be under this misapprehension or you will disgrace him someday…He has nothing to offer but his brains and you have nothing to offer but your beauty" (Kanè: 155).

But Ahalya's wedding happens with Rishi Gautam. Ahalya disapproves of her mother's assumption as untrue. But these words of prophecy become true in the later pages of the novel. Initially, Rishi Gautam gives attention to Ahalya, but later he feels guilty about forgetting his goal of becoming a maharishi. Night after night, Ahalya waits for her husband, Rishi Gautam, to "join her in bed, hoping, aching, till her waiting eyes shut in weary sleep" (Kanè: 267).

Kané describes the ambivalent relationship that arises between Rishi Gautam and Ahalya. After the birth of their three children, everything changes between them. After Ahalya fails to grasp the attention of her husband, she feels, "Gautam is a good, honest man, but he is not mine any longer. I don't know what he does, what his work is, but I know he is inaccessible to me now. And then there is Indra - loving me to madness for so long now" (Kanè: 304).

In the novel *The Princess and the Political Agent*, Princess Sanatombi is driven into marriage at a young age to Manickchand, who belongs to a Nongmaithem family. A marriage in which her thoughts and feelings are so undervalued.

Sanatombi busied herself as a housewife. She mopped and wove the house sparkling clean. Not once did she show her unhappiness to the members of the household. Manickchand organised the household and sought to establish a good and a proper household. Their only Lukhoi died from smallpox. The government refugee Surchandra, Ruler, and Victor of the hills passed away in Calcutta. There was nothing more to think after this(Binodini Devi: 120).

The situation turns worse in her motherland as her father is betrayed by her uncles in Kangla. She endures a miscarriage and her health deteriorates at that time. Despite all the rituals and spells, she is not able to conceive again. Seeing the worry and uneasiness of her mother-in-law, Sanatombi asks her to find a new wife for her husband and this startles her mother-in-law.

Maxwell is a political agent of the British government. Sanatombi gets a chance to meet the political agent for the taxes levied upon the paddy fields as they are ready for tilling. And later, in the story between Princess Sanatombi and John Maxwell, the romance grows slowly and gives comfort to the princess' heart, "Today having relieved her thoughts to a foreigner, her enemy, she felt relieved and rested. She wanted to say many other things too but she did not know how to say it all so that Maxwell could understand" (Binodini Devi: 200).

John Maxwell calls Sanatombi to come and live with him in England. Albeit, the sense of bondage she owes to her motherland forbids her: "Today she was not a child, she was not the princess daughter of Surachandra; she was a woman who must get to know life and live" (Binodini Devi: 300).

Sanatombi refuses to leave Manipur. She admits, "I cannot leave Manipur" (Binodini Devi: 301). And Maxwell leaves Manipur to the next political agent, Saheb Shakespeare, but promises to return: "I will come back, Sanatombi, I will surely come back" (Binodini Devi: 303). The letter he sends is not received by Sanatombi at all. The novelist describes, "The elders said, 'The Big Saheb gave her medicine to cut her life short and left'. They also said 'The Big Saheb cast a spell on her, he made her go mad...' But Sanatombi did not live long after Maxwell's departure" (Binodini Devi: 310).

In the other novel, *Ahalya's Awakening* by Kavita Kané, Ahalya, after failing to grasp the attention of her husband, feels Indra's love and attention as much more pure. The more Gautam ignores her, the more her heart goes to Indra. Ahalya mistakes Indra's mere lust as a sign of endless love and falls into his trap but later

realises, "He had never been in love with her, she thought dully. It had been just raw naked lust. And that once she had refused him had made the chase more exciting" (Kanè: 315). Ahalya becomes furious at her husband for failing in doing his duties. She questions Gautam " 'You realize all this now?' She said painfully, her voice low. 'Not when I pined and pleaded for your attention? Did I have to do this to gain it, losing myself, my respect, my everything?' Her lips curled in a bitter sneer" (Kané: 321).

Ahalya is left alone in the hut at last while Rishi Gautam retreats to the mountains for his enlightenment. Ahalya's awakening happens when she realises, "Her righteousness was a lie, her transgression her new truth" (Kanè: 334). Their children take shelter at different ashrams started by their father. They refuse to be in touch with their mother. Albeit, Gautam never condemns her as guilty; the world does because he abandons her. His actions condemn her and mark her for infidelity.

In the epilogue of the novel, Ahalya meets Sita and shares all her realisations which hits every woman's heart. She says, "I did not need anyone, neither to love or protect nor to save or salvage me. I was the seeker of my own salvation. I liberated myself from it, from me, from Gautam, from others. For the first time I felt the meaning of freedom…" (Kanè: 349).

Breaking gender stereotypes is an essential step toward achieving gender equality and creating a more inclusive society. Society must support and celebrate individuality, regardless of gender. Sanatombi's and Ahalya's efforts to challenge gender stereotypes are an inspiration and pave the way for positive changes in society, leading to greater recognition of women's rights and contributions. However, it's crucial to remember that breaking stereotypes is not solely the responsibility of women; it requires the active involvement of individuals of all genders working together to achieve a more equitable and inclusive world.

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Mirroring the Media: A Transgender Marginality in Tamil Cinema

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Kanchana is the second movie in the sequel of Muni. The movie is spun around the genre of horror-comedy where the protagonist of the script is a feeble man who is fear driven. The protagonist is possessed by the ghost of a transwoman named Kanchana.

Abstract:

Saving the transgender community and creating a social awareness about them has been the ultimate aim and trend of the past decades. In the process of creating such an awareness, the Tamil cinema or the Indian cinema, as a matter of fact, is actually marginalizing the community which is already handling the transphobia prominently spread throughout the society. This is more like an attempt where one drowns the victim while trying to save the same. "There is a gap between reality and cinema. However, the slip is steeper with transgenders. Movies rarely speak of topics such as jobs, education and transgender love. Should we resort to begging and prostitution at all times?" When are we going to stop celebrating them and start treating them as normal human beings and a common public, rather than segregating them into a separate community? Such questions always prevail in the minds of a common man but the aversion created about the transgender community is the barricade that stops them from reaching out to the individuals who lend out their arms for help. This article tries to delve through the "deep puddle" of Indian Cinema to witness the subjugation created in the attempt to sensitize the trans-character in multiple ways. The purposeful use of the word "Deep Puddle" is an oxymoronic reference to the Tamil Cinema. Though it seems like a small puddle which seems like something that can be enjoyed, when one tries to measure the depth of it, trust me, it's deeper than one thinks.

Keywords: transwoman, cisgender, cross-dressing, marginalized community, psychosocial impact, Tamil Cinema.

Introduction

To begin with, the study strives to work around the psychosocial impact on the Transgender community through the images and portrayal created by the media. The focus on the research paper is narrowed downed to the psychosocial impact created oby genders namely, Transgender & Cisgender. Though 'Transgender' is considered as an umbrella term, in this context, the paper uses it to consolidate the terms 'Transman & Transwoman'. According to the LGBT Resource Center, California, Transman is "An identity label sometimes adopted by female to male trans people to signify that they are men while still affirming their transgender history" and a Transwoman is "An identity label sometimes adopted by male to female trans people to signify that they are women while still affirming their transgender history." (Green & Peterson, 2015). It has been a common perception in the ancient of days that transpeople are those who dress up to portray themselves as the other gender. But the growing generations are well aware of the transitional phase that a transperson goes through and they are aware that it is not just the attire that depicts them but their personality as a whole has taken a cycle of transitioning. Cross-dressing has been into practice from the Medieval England and it was popularly brought into theatre by the great Bard of Avon, William Shakespeare. What is Literature without Shakespeare's presence shadowing the arena? Most of the woman characters in his plays were performed by male actors who were cross dressed in the attire of a woman. This was a common technique used to portray a woman character. Even in the world of cinema, cross dressing is prevalent but is it the same when it comes to a transgender portrayal? Does the Tamil cinema portray the transgender as a gender who struggles to voice their pain or as an individual who is cross dressed? In addition to dehumanizing transgender people, using them solely for comedic effect in movies exposes them to prejudice and humiliation in real life (The Women of Cinema, 2023). The article "Tracing Transgender People Representation in Tamil Cinema" by The Women of Cinema states that the Tamil cinema has used the cross dressing as a comic relief in movies but this had led to mockery and humiliation of the transperson community as individuals who has cross dressed for attention. In reality, the Tamil cinema has actually marginalized a community which is already in pain to a place where they have been set as examples of mockery. As per the article, various characters like, "Vadivelu in the *Paatali*

(1999), Sathyaraj in *Maaman Magal (1995*), Rajinikanth in *Panakkaran (1990)*, Vivek in *Guru En Aalu (2009),* Santhanam in *All in All Alazhu Raja (2013)*, Kamal Hasan in *Avvai Shanmugi (1996)* and Siva Karthikeyan in *Remo (2016)"* (The Women of Cinema, 2023) *are examples of cross-dressed characters who do not share the emotional quotient of a transgender. Each character mentioned in the above statement seems to cross dress to acquire an action or a favour to be granted as per the story's plot line requires. And after achieving their goal or the girl they woo, they get back to their normal state of dressing or in other words they get back to their gender. But in reality, there is no reversal of gender is possible. What is the media trying to portray in the minds of the audience? The audience exposed to such scenes compare that the transgender they witness in real world to the character they witnessed in the reel world. Transperson is not a character to be worn it is a portrayal of a real life individual with personality and crisis.*

"There is a gap between reality and cinema. However, the slip is steeper with transgenders. Movies rarely speak of topics such as jobs, education and transgender love. Should we resort to begging and prostitution at all times?" asked Priya Babu of Transgender Resource Centre. She states that the discrimination is unjustified in *The Hindu* news report published in 2017. The same report says that portraying transgender people in bad light had spoiled the chances of these people getting a job.

Saving the transgender community and creating a social awareness about them has been the ultimate aim and trend of the past decades. In the process of creating such an awareness, the Tamil cinema or the Indian cinema, as a matter of fact, is actually marginalizing the community which is already handling the transphobia prominently spread throughout the society. This is more like an attempt where one drowns the victim while trying to save the same. The same rule is applicable in the famous Tamil movie *Kanchana* released in 2011.

Kanchana is the second movie in the sequel of *Muni*. The movie is spun around the genre of horror-comedy where the protagonist of the script is a feeble man who is fear driven. The protagonist is possessed by the ghost of a transwoman named Kanchana. Every time the ghost takes over the body of the protagonist (Raghava), he behaves like a woman. The intensity of the movie unfolds in the flashback narrated by Kanchana, the ghost. The host is possessed by the ghost of three different individuals namely, Kanchana, a transgender woman, Akbar Bhai,

an Urdu speaking Muslim and an Autism man who were killed along with Kanchana, the ghost of a transgender woman. Until then, the par dormant ghosts were seen whenever the host encounters things which grabs the attention or liking of each of the residing ghosts - things like turmeric powder in the bathroom, red sarees, bangles, food etc. All these encounters of likable objects were portrayed with humour.

The gesture of the transwoman was portrayed in an exaggerated manner, especially during those moments where the ghost takes access over the protagonist. This probes to be a point to be discussed. In simpler terms, a transwoman is a person was born as a male gender but who adopts the female gender identity and feminine attributes (Sharma, 2019). The exaggerated portrayal of a feminine gesture creates a bizarre mannerism which can cause a ripple effect in the reality by influencing the mannerism to be mirrored by the society. This gesture acts as an element of ridicule towards the transwomen community. Every time a transman or a transwoman is portrayed in a scene, this exaggerated gesture is imposed in the characteristic of the transperson screened in the movie. It is not the same in the real-life scenario.

"Therinjiducha…? Ellarukum therinjiducha…?"(Translated as*"has everyone noticed?"*)is a famous dialogue in the movie delivered by the ghost of the transwoman with a slutty gesture. This mannerism probes the already existing transphobia. The society in turn attributes these generalized mannerisms and gestures to the transperson community therefore marginalizing by labelling 'sex workers' all over them. Also, Snehan's song *"Oororam Puliyamaram..."* from Ameer's 2007 National Award-winning film *Paruthiveeran* makes fun of and mistreats transwomen (The Women of Cinema). This song was used in director Shankar's famous movie "*I*" where actor Vikram (Lingeshwaran) and actor Santhanam (Gym Babu) sings the song "oororam puliyamaram" when they meet Ojas Rajani (Osma Jasmine), the makeup artist and stylist in an advertisement photoshoot. This projects a strong statement that even when a transwoman creates a profession and an identity for herself, the society still sees her as an object of ridicule and sexuality. Times of India news article states, "Around 35 members from the transgender community, who were alleging that Shankar's '*I*' portrays transgenders in a derogatory manner, staged a protest in front of the office of the regional censor board." (Joseph, 2015) Sasha Reddy, one of the agitators had stated that a petition to the censor board office had been submitted requesting to remove the obscene portrayal of a transwoman and demanded a public apology from the director and the lead actors

involved in the scene. Banning of the movie was not possible since it was already released in number of screens. Was the petition taken seriously by the censor board??? Apparently, the voice of the transgender community remains unheard.

Secondly, the transwoman Kanchana has been shown as a person with extreme physical powers where she has the ability to beat the pulp out of all the goons. This is also an unrealistic attribute portrayed in the movie. Smothering of the extreme masculinity in a stereotyped transwoman creates a fear to every individual who encounters a transwoman thus shunning them to the corners. One of the first evident transwoman character is "Maharani" from the movie "*Appu* (2000)" screened by director Vasanth. The role of Maharani was performed by Prakashraj. The story revolves around the character Maharani who trades women for sex work in exchange for money. She was portrayed as a despotic villain. She murders anyone she perceives as a threat. On witnessing such a terrifying character on screen, a phobic expression would be created in the psyche of the audience perceiving all transwomen to be tyrannical and villainous. It is human tendency to perceive a fear on the real character which was developed on viewing a reel character.

And thirdly, the divine attribution. There are various dialogue references where the transwoman Kanchana was smothered with divinity. In Hindu mythology, many deities can be seen as half man and half woman. Ardhanarishwara is one such character portrayal where Lord Shiva takes Parvathi as his equal half. A characteristic manifestation of both genders at once. But does that represent a transgender? Aren't transgender a group of people who give up their birth sex to adopt the other? They do not carry both the genders in equal halves. It is improper to portray the transperson as someone who can be grafted. A transperson cannot be grafter. They need to transform into another gender abandoning the one in which they were born into. Lord Vishnu transforming into Mohini to devour a demon is gender transformation. Lord Krishna transforming into Mohini to marry Aravan to give him an experience in love-making before he dies is gender transformation. According to the Hindu mythology, or in other words the Tamil version of the Mahabharata, a sacrificial ceremony had to be conducted prior to the war. Aravan, the son of Arjuna and Ulupi, volunteers to offer himself as a sacrifice on the demand of three boons from Lord Krishna. And one of the three boons happens to get married and live the short span of life happily with his wife. Since, Lord Krishna couldn't find a wife for Aravan, he transforms himself as Mohini and marries Aravan. Whether the marriage was consummated is a topic of contradictions. After the

sacrifice of Aravan, it is said that Lord Krishna mourned as a widow for the death of Aravan. It is also believed by a certain community that the transgenders are the lineage from the association of Aravan and the female form of Krishna. And that is why the transgenders are called as "Aravani" in Tamil. ("Aravan: The Transgender God in Hinduism | Celebrating His Legacy: The Hindu God of Transgenders | Origin of Transgender in Hinduism"") This unsaid story of the divine smothers the community with a divine allegation that a transgender is of a divine lineage and is unworthy of human love and affection. The transgender people deserve to be treated as human beings with all level of emotions and bonding rather than segregating them into isolation and branding them as a lineage of the divine.

In common, gender transformation is giving up the birth gender (original gender) to embrace the other. Is Ardhanarishwara the correct divine attribute to a transgender is the important question to ponder here.

As an add on few other characters, the transgender character in a film was in the 2000 movie *Appu*. Actor Prakash Raj plays Maharani, a transgender woman who rules over a brothel in Mumbai (and again sex working). Maharani is the antagonist; she is also utterly terrifying. Is the image of the transgender woman is associated with sex work and are they supposed to ignite fear?

For eons, Tamil movies has shown transgender characters as villains, as laughingstocks, and as caricatures. They are represented as sex workers, victims of hate crimes, and startlingly hypersexualised. And even though there have been multiple discoveries of capable transgender actors and performers, cis actors continue to be cast for roles of transgender people. David Oliver's article on USA Todayacts as a catalyst substance instigating the thought subdued by the society. In his article titled *"Hollywood's Casting Dilemma: Should Straight, Cisgender Actors Play LGBTQ Characters?"* quotes the words of Susan Stryker and Barbara Lee, on Cis actors performing the roles of transgender in a Women's Leadership at Mills College in Oakland, who were the distinguished Chair California. Stryker, who is a transgender dignitary at the event states that a cis actor performing the role of a transgender is considered akin to racial parody. Stryker also states that when a cis actor lands on a high-profile appearance on playing the role of a transgender, it actually exacerbates the issue. "Casting particularly well-known cis actors in trans roles helps perpetuate the idea that transness is a kind of deception and that really underneath it all, we're really just cis people in dragcasting transgender people in transgender roles reinforces the point that this is what transgender people are like

in everyday life " Stryker says. (David 2020).

"I" movie – Ojas Rajani charactered as Osma Jasmine. The hero Disgusts by her touch. She has seen the transformation of the hero from a normal Gym guy to becoming a star... The god of the modelling world and she played an immensely significant part in his transformation... She eventually falls in love with the hero. Rejecting the proposal of a trans woman by a cis man is understandable but why insult her proposal? Trans woman are also people with feeling of love and emotions. They are not non-emotive robots. A robot in "Enthiran" falling in love with a human is acceptable but not a trans woman... So, does the media portray the trans community as non-human or untouchable or un lovable? And that is ok with the society. Why the bias?

Like a flash of light in a disfigured pathway, *Thittam Irandu (2021)* lands on the plane.Though not a well appreciated, it can indeed be acknowledged as an effort with good intention which was poorly executed. *Thittam Irandu* happens to be the only transmen movie so widely spoken by the public. *Chitraksh Ashray states that, "*Making a mystery thriller movie to raise awareness about trans guys is certainly unusual, but we got to give it up to the creative people behind the movie to even grip the audience (a majority of cis people) to sit and watch a 2-hour long movie on such a sensitive topic that people would rather not want to watch or talk about." *(Ashray). Though the director has failed to document the legal and medical procedures involved in transitioning, Ashray who is a transitioning transman, blogger and a reviewer mentions that, "*Thittam Irandu* might just be the first full-length Indian movie to create a conversation about trans men."

Conclusion:

In conclusion, refusing to accept them as a normal human being who has the same emotional breakdowns and excitements as everyone and by painting them with unrealistic characterization and divinity, we are, in reality, shunning them away into the dark pit where their voices have gone unheard. All that is heard out of the darkness are muffled cries unheard to the so called *"Common Man"*.

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Symptomatic Expression of A Primal Scene of Cultural Amalgamation

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Dove 's adaptation of Freud has useful strategies for interpreting Dove's poems. To borrow Dove 's phrasing, one can read her texts with an ear to "discovering the tropes and figures that determine the shape of [her] discourse" (12). In such a process the primal scene we can infer in The Darker Face of the Earth helps in understanding key tropes and figures persistent from her earliest poems.

Abstract:

In the modern day, the American-African writer's efficiency is very much acknowledged by the world region. The above proclamation call attention to the emerging occurrences of immigration that has consequences in conveying African proficient into make contact with people of many races. Their's nationalities enthralling them into fundamentally dissimilar multifaceted intellectual and multilingual international black folk human resources. Rita Dove's awareness of the points of conflict is conveyed in several of her early writings, including a poem about the black arts movement, "Upon Meeting Don L. Lee, in a Dream." Her 198os' literary criticism on predecessors in the tradition also relays her anxieties about being perceived as a cultural mulatto and in the figures of Melvin B. Tolson and Gwendolyn Brooks establishes a cosmopolitan literary genealogy for her poems. Dove's critical genealogy represses Amiri Baraka as a black literary father, although her early short story "The Spray Paint King," read as an Avant-guard, scripts a thematic place for Dove's political legacy in the family romance of the cultural mulatto.

Key Words: Cultural Mulatto, Cosmopolitanism, Contradictory Culturalism and Trauma of Black Women

Introduction: The comment suggests an unconscious wish that the poetic play remain buried. *The Darker Face of the Earth* has had an extended writing process because it presents an African American primal scene that Dove has anxiously repressed and symptomatically expressed—throughout her oeuvre.

Freud saw primal scenes as origin traumas explaining adult neuroses. In *The Case of the Wolf Man* the primal scene Freud inferred was that of a patient who, at the age of one and a half, had seen his parents copulating. Unable to comprehend the scene, he interpreted it as a violent castration of the mother and thus repressed the memory. Various symptoms resulted from this repression. Freud believed that discovering this kind of primal scene during the course of psychoanalytic therapy could lift repression and resolve neurotic symptoms. Discovery of the primal scene, however, is aided by the therapist, for patients' repression is such that they cannot consciously re-member the event.

As the African critic Ned Lukacher, in his re-development of the idea of the primal scene for literary analysis, asserts, in the notion of the primal scene:

> "Freud developed a theory of the unsaid and a technique for discovering the tropes and figures that determine the shape of a patient's discourse but that the patient himself can never remember. The patient's speech 'remembers,' while the patient himself remains oblivious and utterly resists all the analyst's efforts to bring the 'memory' to consciousness" (12).

Although perhaps overstating the lack of awareness on the part of the patient, that description remains useful in reading texts with an eye to apprehending their repressed primal scene. For Lukacher, the critic of a literary text poetic plays a similar analyst role with respect to the "patient-text": "Interpretation is always a kind of listening or reading that enables one to translate one set of words into another. "The voice of the text like the voice of the patient is a verbal mask that conceals forgotten words and the forgotten scenes they compose" (68). The critic can read the text's discourse as a key to discovering its forgotten primal scene.

Key Concept: Among the other African critics and poets of the contemporary period Dove, who use the idea of the primal scene in literary analysis there is some difference of opinion as to the "realness" of the repressed event. Jennifer L. Holden-Kirwan writes of Beloved's experience of the Middle Passage as her primal scene in Toni Morrison's Beloved, maintaining a direct connection among experience, repressed memories of the horrors, and Beloved's behavior. Likewise, Ashraf H. A. Rushdy writes of the primal scene throughout Morrison's poems as "the critical event (or events) whose significance to the narrated life becomes manifest only at a secondary critical event, when by a preconscious association the primal scene is recalled" (30). In contrast, Dove, following Freud's doubts about the reality of the repressed events, argues (paraphrasing Althusser) "there is no subject to the primal scene" (13, emphasis in the original). He redefines the notion of the primal scene as:

A trope for reading and understanding. . . . In my use of the term it becomes an intersexual event that displaces the notion of the event from the ground of ontology. It calls the event's relation to the Real into question in an entirely new way. Rather than signifying the child's observation of sexual intercourse, the primal scene comes to signify an ontologically undeniable intersexual event that is situated in the differentiated space between historical memory and imaginative construction, between archival verification and interpretive free poetic play" (24).

Thus, for Dove, the actuality of the primal scene is irrelevant, a combination of historical memory and imaginative construction. Finding the truth of the primal scene, the origin of the symptoms, is endlessly deferred in texts. For critics, the interpretive role of reading the discourse of the text, of piecing together symptoms revealed in words, plot, and imagery, is an inter-textual process of constructing a narrative about a primal scene. Lukacher sees the primal scene as "al-ways the primal scene of words. At its most elemental the primal scene becomes the primal seme" (68, emphasis in the original). Yet it is important to "discover" the primal scene for relevant texts, for "the primal scene is that without which the symptoms could not have developed" (33).

Dove 's adaptation of Freud has useful strategies for interpret-ing Dove's poems. To borrow Dove 's phrasing, one can read her texts with an ear to "discovering the tropes and figures that determine the shape of [her] discourse" (12). In such a process the primal scene we can infer in *The Darker Face of the Earth* helps in understanding key tropes and figures persistent from her earliest poems. Specifically, the trope of sexual miscegenation articulates an African American primal scene of cultural amalgamation. This primal scene has been repressed and long-deferred in Dove's poems, appearing symptomatically across her oeuvre in an incest motif. That an incest motif expresses the re-pressed primal scene becomes clear in the discourse of several Dove texts that deploy the same figurative language in each incest scene, as well as in the ultimate primal scene in *The Darker Face of the Earth*.

Dove acknowledges as well that she was "incredibly excited about some aspects of the Black Arts Movement. . . . [such as] the syncopation of jazz, the verbal one-upmanship of signifying or the dozens. Ultimately, she was very concerned about the "political fray" and reveals:

I shied away from publishing early poems like (Agosta the Winged Man and Rasha the Black Dove' because I didn't think I was strong enough to withstand the political fallout. I didn't want to have to answer questions from Black Arts people like, 'Why are you writing about a white-German!-

artist?' I waited; I stepped out as a writer later, when things became more tolerant" (108).

   Thus, the possible sanctions for disobeying protocols of black literature were potentially traumatic enough for Dove to suppress publication of a poem that might garner disapproval. Such a move suggests that un-conscious repression might be operative in her art as well. The pressures on twentieth-century African American writers generally (and post—black arts movement writers especially) to follow racial protocols, writing within the protest theme or on overtly black American subject matter, cause very real tensions.

   Furthermore, step-ping outside such protocols can be traumatic because the writers risk intra-racial attack for abandoning the race. For Rita Dove, a cosmopolitan writer presenting a cultural mulatto poetic persona at the fore-front of the new black aesthetic, cultural amalgamation thus becomes an ordinary moment that must be repressed. To acknowledge cultural mixing openly threatens the exclusivity-of-blackness mantra dominant when she began writing.' Furthermore, Dove's poems suggest such repression of a primal scene of cultural amalgamation operates not only on the individual level for the cosmopolitan black artist but also perhaps for African Americans generally, who may reject cultural mixing as a threat to blackness and group solidarity.

   The idea of cultural amalgamation a difficult concept for which to find an image, being so intangible finds articulation in Dove's poems in sexual miscegenation, both voluntary and involuntary (rape). Her writing displaces cultural mixing onto the physical and biological mixing of races. The "open secret" of miscegenation from America's slavery past thereby offers a trope for cultural miscegenation, giving birth to the cultural mulatto figure of the late twentieth and early twenty-first century.

   In her first volume of poems, *The Yellow House on the Corner* (1980), one poetic sequence, "A Suite for Augustus," echoes the image pattern of sexual miscegenation. Washington, D.C., the Washington Monument, and the Reflecting Pool are described as "a post-card framed by imported blossoms— / and now this outrageous cue stick / lying, reflected, on a black table" (26). That this is an image of interracial rape is suggested in the word outrageous and further supported by the phallic image of a cue stick "lying" on a "black table," which represents the involuntarily subdued position of a black female during rape. Two more details in this series the poetic persona describes her heart as a "shy mulatto" (29) and Dove's use of the Augustus figure both suggest nascent awareness of the anxieties more fully articulated in *The Darker Face of the Earth*. The second exploration of cultural mixing is in the short story "The Spray Paint King," which was written and published in Gargoyle shortly after publication of The Yellow House and later published in Fifth Sun-day in 1985.

After these two early instances, however, Dove seemingly forgot about the issue of cultural amalgamation and its trope of sexual miscegenation for almost ten years, from 1985 to 1994. Instead, it emerged symptomatically in an incest motif that appears across the genres in her oeuvre: in the short story "Aunt Carrie," closing the collection *Fifth Sunday* (1985); in the poem *Taking in Wash,* opening the Beulah section of the long poem *Thomas and Beulah* (1986); and again in the last thirty pages of her novel *Through the Ivory Gate* (1992). Finally, of course, it leads Dove to *The Darker Face of the Earth* (1994 and 1996), where the incest motif is revealed to be a symptomatic expression of a primal scene of cultural amalgamation.

Conclusion: The incest in the first edition of *The Darker Face of the Earth* is portrayed as a result of the originary trauma of repression of the primal scene of cultural amalgamation as intertwined with sexual miscegenation. Augustus' incest with his mother is only possible because of the repression of his origins (on both individual and cultural levels) and the cultural amalgamation that affiliates him partially with white culture. Thus, Dove critiques the repression of mixed cultural heritage. The incest motif becomes incidental to cultural amalgamation and sexual miscegenation because the originary trauma, the re-pressed primal scene, is articulated in the opening pages of the poetic play's script. In that scene the literalization of the title of the novel published two years earlier is evident in the birth of the cultural mulatto Augustus through the ivory gate of Amalia Jennings's thighs. That the scene is not a sexual primal scene, although obviously the result of a sexual episode, emphasizes that Dove's concerns lie not with sexual miscegenation itself but rather with the less tangible results of miscegenous history: cultural amalgamation. The primal scene she needs to depict is the origin that explains her amalgamated and cosmopolitan artistic identity, out of which is born the figure of the cultural mulatto.

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The Impact of Multiculturalism in the Novels of Rohinton Mistry

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The novel Such a Long Journey authored by Rohinton Mistry in 1991 explores the complexities of multiculturalism within the context of political and social turbulence in India during the early 1970s.

Abstract:

Multiculturalism emerges as a salient and recurrent motif in the literary oeuvre of Rohinton Mistry, as seen by his notable books such as *Such a Long Journey*, *A Fine Balance*, and *Family Matters*. However, it is crucial to acknowledge that this theme does not singularly or exclusively encapsulate the essence of his writing. Mistry's literary works contain a diverse array of intricate issues, with multiculturalism serving as a critical perspective through which he delves into the intricate dynamics of society, interpersonal connections, and the human condition. This present article analysis the theme of Multiculturalism in the select novels of Rohinton Mistry.

Keywords: Culture, Diapora, tradition and multiculturalism

Rohinton Mistry, a highly regarded novelist of Indian origin residing in Canada, has gained recognition for his emotionally evocative and perceptive literary works, which delve into the intricacies of interpersonal connections, societal challenges, and the immigrant encounter. Mistry's relocation to Canada and his following literary works also delves with the concept of multiculturalism within a global framework. The novels authored by the individual in question portray the various difficulties and prospects that arise from diasporic encounters, so making a valuable contribution to the wider discourse on multiculturalism that extends beyond the confines of national boundaries. Bharucha states:

As an Indian who lives in and writes from Canada, Rohinton Mistry is a writer of the Indian Diaspora. However, Mistry is also a Parsi Zoroastrian and as a person whose ancestors were forced into exile by the Islamic conquest of Iran, he was in Diaspora even in India. Like other Parsi writing, his writing is informed by this experience of double displacement. (23)

The exploration of multiculturalism is a prevalent and repeating motif throughout Mistry's literary oeuvre, most notably observed in his novels *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matters* (2002). This study aims to analyse the extent to which Mistry's novels actively explore the notion of multiculturalism, effectively depicting the complexities and cultural abundance inherent in varied experiences.

Mistry's literary works frequently depict the Indian subcontinent and its dispersed people, so presenting a multifaceted portrayal of cultural plurality. The writings authored by him feature a diverse array of characters hailing from various religious, linguistic, and ethnic origins, so serving as a reflection of the varied landscape that exists inside India. Mistry adeptly integrates these various components into the narrative structure of his works, providing readers with a nuanced and genuine depiction of the intricate nature intrinsic to heterogeneous society.

The protagonists of Mistry's literary works engage in a profound exploration of their own identities, which are profoundly influenced by their cultural lineage and the complex social environments in which they are situated. The exploration of the immigrant experience emerges as a prominent motif within the literary work, wherein persons grapple with the delicate balance between upholding their cultural heritage and integrating into their new societies. Mistry's examination of identity encapsulates the complexities and benefits inherent in the context of diversity.

The portrayal of multiculturalism in Mistry's works does not depict an idealised utopia, but rather highlights the complex landscape characterised by religious and ethnic tensions. He dives into the historical and political factors that contribute to disputes, depicting the influence of events such as the Partition of India on individual lives. Through this approach, Mistry presents a comprehensive analysis of the complexities and difficulties presented by the phenomenon of multiculturalism. Mistry's literary works aggressively challenge the perpetuation of stereotypes by portraying characters with multifaceted qualities and intricate personalities. By employing vivid and authentic storytelling techniques, the author successfully humanises persons hailing from many cultural backgrounds, thereby prompting readers to transcend their preconceived assumptions. This method is in accordance

with the ideas of multiculturalism as it facilitates the cultivation of comprehension and empathy.

His novels demonstrate an intersection between multiculturalism and social inequality. Many literary characters frequently encounter instances of discrimination and marginalisation due to their cultural or religious affiliations. Mistry's work illuminates the intricate power relations inherent in heterogeneous cultures, underscoring the imperative of achieving social justice and equity. In addition to acknowledging the obstacles encountered, Mistry's literary works also commemorate the fortitude and flexibility exhibited by individuals in heterogeneous environments. The characters within the narrative demonstrate their ability to manage the intricate dynamics of their varied communities, so contributing to a larger theme of optimism and the potential for achieving harmony amidst variety. The examination of multiculturalism in Mistry's work is heavily influenced by the use of language. In literary works, characters frequently engage with numerous languages, whereby the linguistic subtleties assume symbolic significance in relation to their cultural identities. Mistry's utilisation of language is indicative of the multilingual nature that characterises several heterogeneous societies.

The novel *Such a Long Journey* authored by Rohinton Mistry in 1991 explores the complexities of multiculturalism within the context of political and social turbulence in India during the early 1970s. The literary work delves into the existence of Gustad Noble, an individual of Parsi descent employed as a bank clerk, and his familial unit residing in Bombay, presently known as Mumbai. The work extensively explores the issue of multiculturalism, which is skillfully integrated into the narrative through a range of interconnected components. The work effectively portrays the religious heterogeneity of Bombay, demonstrating the harmonious cohabitation of different belief systems, including Hinduism, Islam, Christianity, and Parsi Zoroastrianism. Mistry employs the relationships among people hailing from diverse religious origins as a means to delve into the cultural abundance and intermittent conflicts that emerge from religious variety.

The central character, Gustad Noble, is a member of the Parsi community, and the novel offers a comprehensive understanding of Parsi culture, traditions, and rituals. Mistry portrays the difficulties encountered by the Parsi community in their efforts to preserve their cultural heritage amidst shifting societal dynamics, thereby highlighting the intricate nature of multicultural societies. The novel's analysis of multiculturalism is further enriched by its examination of the political landscape, which encompasses the 1971 India-Pakistan war and the political unrest in India during that time. The story elucidates the manner in which political occurrences

have the potential to intensify cultural and religious divisions, so influencing the experiences of individuals hailing from various societal backgrounds.

> Gustad Noble in Such a Long Journey undergoes the trials and tribulations of an urban middle class and middle aged man. Rohinton Mistry's expectations of society are high. A free India must necessarily harbinger peace and prosperity to all sections of the society. As a member of a minority community whose number is fast dwindling, he has reasons to fear for its survival. In fact, the parsis are grand survivors. As a community, they have achieved economic selfsufficiency and are well on the road to prosperity. (Venugopal 254)

Mistry explores the intricate dynamics of social stratification in a culturally diverse community. The story features a diverse array of individuals originating from distinct socioeconomic strata, whose interactions serve to illuminate the prevailing inequities and prejudices inherent throughout disparate social classes. The story also highlights the language diversity of Bombay as a significant component of its multiculturalism. The characters engage in multilingual communication, use languages such as English, Hindi, and Marathi, so exemplifying the linguistic diversity present within the urban setting. The utilisation of several languages serves as a cultural indicator and enhances the verisimilitude of representing a heterogeneous metropolitan environment.

The story delves into the concept of multiculturalism, expanding its scope beyond the immediate surroundings to incorporate the broader influence of global occurrences. The novel's portrayal of political events, which are shaped by worldwide dynamics, serves to illustrate the intricate interplay between cultures and societies at a global level. The concept of multiculturalism is not only evident in the broader context of society, but also manifests within the intricate dynamics of individual family units. The family of Gustad Noble exemplifies the multiplicity of viewpoints and goals that exist within a singular cultural context. The characters shown in *Such a Long Journey* experience significant transformations and adjustments in their cultural identities. As individuals confront the complexities presented by multiculturalism, they concurrently develop strategies to accommodate changing societal standards, thereby demonstrating their capacity to adapt in response to cultural transformations. *Such a Long Journey* offers a comprehensive examination of diversity within the framework of a bustling and ever-evolving urban centre such as Bombay. The novel presents a multifaceted depiction of the intricacies, conflicts, and agreements that naturally arise within a multicultural community experiencing substantial societal and political transformations. The astute observations and adept storytelling abilities

of Mistry serve to enhance the comprehension of the intricate cultural fabric that influences the experiences of individuals within the wider context of multiculturalism. Rohinton Mistry's novels offer a comprehensive and intricate examination of the concept of diversity. Mistry effectively captivates readers by employing well-developed characterizations, nuanced plotlines, and a profound comprehension of historical and social circumstances, thereby prompting contemplation on the multifaceted nature of existence within culturally different communities. The author's creative works make a substantial contribution to the field by fostering a deeper comprehension of multiculturalism that surpasses superficial difference and instead encompasses the complex interactions among people within a wider social context. The novel *A Fine Balance* by Rohinton Mistry, published in 1995, explores the complex lives of four characters who come from diverse backgrounds in India during the mid-1970s. The story effectively explores the issues of political upheaval and cultural transformations during this specific period, evoking a powerful and emotionally charged response. The narrative presents a nuanced portrayal of variety, skillfully showcasing the complexities, challenges, and interconnectedness that are inherent in varied cultures and society.

Mistry examines the intricate caste and social stratifications that permeate Indian society. The main characters in the narrative come from different social backgrounds, representing a varied range of origins that reflect the complex and diversified nature of India's multicultural society, which includes both its diversity and inequalities. The literary piece covers a wide range of individuals who subscribe to different religious affiliations, including Hinduism, Islam, and Zoroastrianism. Mistry skillfully portrays the complex fabric of religious diversity, demonstrating a sophisticated comprehension of the consequences of community conflicts on both individuals and groups. The dialogues between the characters offer unique insights into the complex mechanics of religious tolerance.The narrative demonstrates a dynamic interaction between urban and rural areas, highlighting the diverse cultural landscapes found within the geographical confines of India. The analysis of the cultural and social diversity within the country is comprehensively explored via the experiences of the protagonists in both situations.

The novel *A Fine Balance* adeptly incorporates the perspectives of persons belonging to diverse socio-cultural groups, effectively demonstrating their interconnectedness through collective experiences of challenges and hardships. The relationship indicated above provides as evidence of the interdependence between individuals from different cultural and social backgrounds. The literary piece is located within the historical background of the State of Emergency, which was

formally declared in the year 1975. The novel undertakes a critical examination of the prevailing political climate during that period and its subsequent impact on many segments of society. The protagonists skillfully navigate the challenges posed by political decisions, placing considerable importance on the intersection of political events with cultural and individual experiences.

Mistry examines the topic of gender roles and the lived realities of women within the framework of multiculturalism. The female protagonists within the literary piece face distinct challenges that are shaped by the specific cultural environments in which they exist, so providing an occasion to explore the interplay between gender and culture. The literary piece demonstrates a significant manifestation of linguistic diversity, as the characters partake in dialogues employing a variety of languages including Hindi, Gujarati, and English. The incorporation of several languages enriches the authenticity of the cultural milieu and underscores the linguistic diversity prevalent in India.

A Fine Balance portrays characters that undergo displacement and migration, so serving as a representation of the underlying theme of diaspora. The individuals' experiences provide evidence of the multicultural dynamics found in urban and rural settings, clearly illustrating the impressive adaptability and resilience displayed by humans when faced with cultural shifts. Mistry examines the socioeconomic disparities and discriminatory practises experienced by marginalised communities. The novel provides a scholarly examination of the systemic disparities inside institutions, delving into the far-reaching consequences of discrimination based on caste, disparities in economic resources, and biases rooted in religious beliefs, as they shape the lives and situations of the main characters.

Despite the inherent challenges posed by multiculturalism, the story ultimately emphasises the overwhelming universality of the human experience that transcends cultural, religious, and financial differences. The protagonists in the narrative encounter common obstacles, which contribute to the development of a profoundly poignant plot that delves into issues such as fortitude, compassion, and the quest for balance among challenging situations. *A Fine Balance* is a very proficient exploration of multiculturalism in India, offering a thorough viewpoint on the diverse cultural, religious, and social contexts that exist inside the country.

> Rohinton Mistry explores with a new dimension and reality with fictions taking care the Parsi community as the intimate aware of his works. The main theme of the novel revolves around Dina Dalal, Ishvar, Om and Maneck. This novel represents unity in diversity among all people from diverse communities. Unity in diversity is the leading multicultural perspective in *A Fine Balance*. (Hotchandani)

Family Matters by Rohinton Mistry, published in 2002, continues the author's exploration of complex human relationships within the context of a multicultural and multi-religious society. The novel is set in Mumbai and revolves around the Kapur family, delving into their dynamics and interactions against the backdrop of the city's vibrant and diverse cultural landscape. The novel portrays the religious diversity of Mumbai through the characters of the Kapur family. The Kapurs are a Parsi family, and their interactions with characters from other religious backgrounds, including Hindus and Muslims, highlight the multicultural nature of the city. *Family Matters* explores the clash of generations within a multicultural setting. The older generation, rooted in traditional values and customs, grapples with the cultural shifts and changing norms embraced by the younger generation. This generational conflict reflects the evolving multicultural landscape of urban India.

Mistry addresses social class and economic disparities, illustrating how these factors intersect with multiculturalism. The characters' lives are shaped by their socio-economic status, and the novel examines how class differences contribute to the complexities of their relationships within a diverse society.The novel delves into the theme of interfaith relationships, exploring the challenges and dynamics when individuals from different religious backgrounds come together. This aspect contributes to a nuanced portrayal of multiculturalism, emphasizing the intersections of love, faith, and cultural identity.

Set in the bustling city of Mumbai, the novel captures the cultural interactions and exchanges that are inherent in urban life. The city serves as a microcosm of diverse cultures, languages, and traditions, offering a rich backdrop for the exploration of multicultural themes.Mistry incorporates cultural traditions and rituals into the narrative, providing a glimpse into the daily lives of the characters and the cultural practices that shape their identities. This attention to detail adds authenticity to the multicultural portrayal of the Kapur family.

As with other Mistry novels, *Family Matters* reflects the impact of globalization on cultural practices and values. The characters navigate a world influenced by global trends, contributing to the evolving multicultural fabric of contemporary urban India. The Kapur family serves as a microcosm of the broader society, showcasing how multiculturalism plays out within the intimate sphere of familial relationships. The interactions between family members reflect the broader societal dynamics and challenges. Despite the cultural and religious differences depicted in the novel, *Family Matters* underscores the shared humanity of its characters. The narrative emphasizes empathy, compassion, and the universal struggles that transcend cultural boundaries.

The novel explores how characters adapt to cultural changes and confront challenges arising from multicultural dynamics. Themes of adaptation and resilience in the face of cultural shifts contribute to a nuanced understanding of multiculturalism. *Family Matters* by Rohinton Mistry presents a rich tapestry of multiculturalism within the dynamic urban landscape of Mumbai. Through the lens of the Kapur family, Mistry examines the intersections of religion, class, and generational differences, offering readers a profound exploration of the diverse and complex nature of contemporary Indian society. The novel stands as a testament to Mistry's ability to weave together intricate cultural narratives with themes that resonate on a universal level. Rashmi Bhatnagar states that:

> Mitry's works are ethno centric. The pain of being doubly displaced and the dwindling strength of the community is an evident mark of his novels. His works are an effort to preserve Parsi culture because an individual exists with the specificity of gender, race, religion, community and nationality, he has no identity of his own. He attempts to re-think and re-narrate the history of his community in Family Matters.(137)

Mistry's literary talent has been substantiated by a succession of esteemed awards. His written works serve as an exploration of one's own identity, a yearning for ancestral origins, and a longing for a sense of belonging. His presence inside historical contexts and narratives establishes him as a significant figure, so securing his status as one of the most significant people in history.

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The Hardships of Female Protagonist in the Select Novels of Vikram Seth

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Lata's relationships with her extended family, especially with her mother and older brother Arun, show how complicated Indian family life can be. The story is tense because of the difference in generations and the different views on tradition vs. technology.

Abstract:

Vikram Vikram Seth's novels portray the hardship of female with realistic and rationalistic way. His writings expose the real expectations of the post-independence women and it also proves the awareness among the women about their rights and duties they question the society for its activity of discrimination. They are not like their previous generation so they boldly come out to fight for their needs and rights. The present article analysis from protagonist from the novels: *A Suitable Boy*, *An Equal Music* and *Two Lives* to prove the actual strength lies back at every adversity and hardship of the Vikram Seth's women protagonist.

Keywords: adversities, choices, personal issues, relationship, responsibilities

Vikram Seth, a versatile and accomplished Indian author, is known for his ability to craft intricate narratives that often delve into socio-realistic elements to portray the condition of women. His novels are characterized by a keen observation of societal structures, relationships, and the impact of broader socio-political contexts along with the hardship of women. The novel, *A Suitable Boy* is set in post-independence India, explores the societal norms and expectations that influence individuals and families. The characters grapple with issues such as arranged marriages, caste dynamics, and familial responsibilities, offering a panoramic view of Indian society.

An Equal Music (1999) explores the world of professional musicians and the challenges they face in pursuing their artistic aspirations. The characters navigate the complexities of the music industry, offering a glimpse into the socio-economic dynamics of the artistic realm. An Equal Music delves into the intricacies of interpersonal relationships, examining the impact of personal choices on individuals and their connections with others. It presents a nuanced exploration of love, loss, and the pursuit of one's passions.

Two Lives (2005) is a blend of biography and autobiography, detailing the lives of Seth's great-uncle and his German-Jewish wife. The novel provides a socio-realistic portrayal of the impact of World War II on individuals and families, exploring themes of displacement, identity, and resilience.The narrative reflects the cultural integration and conflicts arising from the union of two individuals from distinct cultural backgrounds. It offers insights into the challenges faced by couples navigating cultural differences and historical upheavals.

Vikram Seth's novels are characterized by their meticulous attention to detail and their ability to capture the nuances of human relationships within the broader context of societal structures. Through his storytelling, Seth offers readers a window into the complexities of life in various settings, and his works often serve as insightful reflections on the multifaceted nature of society.

In Vikram Seth's "A Suitable Boy," Lata Mehra is the central protagonist and the story revolves around her. The story is mostly about her character and how she deals with family expectations, social norms, and the complicated nature of relationships in India after freedom. Lata is shown to be a young woman who is strong and forward-thinking, especially when looking at Indian society in the 1950s. She wants to learn and do intellectual things, which goes against standard gender roles.

Lata's desire to learn is one of the things that makes her unique. Her desire to keep studying and read books makes her different from what women of her time were expected to do. It causes problems in her family because of this goal. Lata struggles with the conflict between old-fashioned beliefs and new ideas. Her relationships and choices show how hard it can be to deal with societal expectations while also making your own choices and seeking happiness.

An important part of the book is about Lata's search for a good husband. The conflict centres on the need to follow social norms about arranged weddings, and Lata's unwillingness to give in to these norms is a recurring theme. Lata's relationships with three different men—Kabir, Haresh, and Amit—are at the heart of the story. The novel looks at love, compatibility, and how hard it is to make decisions in a

society that is very set in its ways of doing things through the lens of these relationships.

Lata's relationships with her extended family, especially with her mother and older brother Arun, show how complicated Indian family life can be. The story is tense because of the difference in generations and the different views on tradition vs. technology. character meets with people from a wide range of religious and cultural backgrounds, which shows how multicultural Indian society is. Her relationships and choices are made more difficult by the fact that she is different. Vikram Seth makes social comments about how women's roles have changed in India since it became independent through the character of Lata. Lata is used to talk about bigger problems and changes in society, especially when it comes to gender roles.

The fact that Lata is intellectually curious and interested in books shows us something about her personality. Her love of books and reading becomes a sign of her desire to learn and grow as a person. As an example of women's power in a world that is changing, she stands out. The novel looks at how women's roles change in an India that is changing because of her battles and decisions. Lata Mehra's character in "A Suitable Boy" is a microcosm of the complicated social, cultural, and family situations that people in India face now that the country is independent. Her journey shows how Indian society is changing at a time when it is going through big changes in its past. In the article, "Lata Mehra as A Suitable Girl In Vikram Seth's *A Suitable Boy*" affirms that:

> Seth has represented Lata smart enough to come to a final decision of her selection. She firmly turns her back on romance and in the course of time, and with the growing age and maturity, she learns that love, lust and romance are something different than a stable marriage and a stable life. Her rejection of Kabir is not because of her mother's opposition but it is her own decision. She observes Kabir from a different angle and finds that probably he will not accompany her as far as her expectations are concerned and she disapproves him. (6)

Julia McNicholl goes through a lot of hard things in "An Equal Music" by Vikram Seth. These things shape her character and make the book more emotionally complex. Julia's hearing loss is one of the hardest things she has to deal with. She is a professional musician, and losing her hearing is a huge problem that threatens not only her job but also her sense of who she is and what she's here for. Julia has mental problems because of her ex-boyfriend, the main character, Michael Holme. Their relationship ended quickly, which hurt both characters and made them feel

abandoned. The later breakup and the unresolved feelings become the story's main themes. Julia has a lot of problems, and she also has problems with her mental health. Her hearing loss and the problems in her past relationships have made her feel bad about herself, which adds to her inner tensions. The book looks at how these problems have affected her general health. Julia has to make sacrifices in her life, especially when it comes to her relationships and job. The book is about the decisions she makes and the results of those decisions. It shows how people often have to make hard choices between following their interests and being happy.

As a singer who has trouble hearing, Julia has to deal with the problems that come up at work. As a musician, who she is is deeply connected to her ability to hear and understand music. This makes her journey one of adapting and being strong in the face of hardship. One of Julia's problems is that she needs to make peace with her past, especially her relationship with Michael. The book talks about forgiveness, acceptance, and how it's possible to find comfort and understanding in the midst of past problems. The book shows Julia's feeling of being alone and isolated, which comes from both her hearing loss and her mental problems. On her trip, she has to deal with these feelings and look for connections that can help her feel better. The story is mostly about loss and healing, and Julia's problems add to that theme. Her personal and professional experiences are used as a lens through which the novel looks at how music and human relationships can change lives. Sapra and Nazzar states in their article, "Female characters from different lands and eras in Vikram Seth's writings":

> In *An Equal Music* writer has sculpted Julia a modern female musician and her love story with a guy and their split. When her lover left her, writer justified this character by providing her with a husband after her split with her lover, neither writer nor her lover criticized her that quick decision even Seth justified her action. So one can say that Seth always depict female characters in great originality without adding false colors. (620)

An Equal Music skillfully weaves together the personal problems of its characters, and Julia McNicholl's struggles have a big impact on how the story makes you feel. The book makes you feel what the characters are feeling by showing the problems they are having and makes you think about love, loss, and the search for significance and purpose in life.

The character of Hennerle Gerda Caro in Vikram Seth's *Two Lives* is shown as enduring a multitude of adversities and obstacles, which serve as a reflection of the prevailing historical and political circumstances of that era. It is worth noting

that Hennerle Gerda Caro is inspired by the author's great-aunt. Gerda Caro encounters the adversity of being compelled to emigrate from Germany under the ascendance of the Nazi government.

Due to the prevailing political atmosphere and the implementation of anti-Semitic measures, she is compelled to undertake the arduous choice of relocating from her nation of origin in order to save her personal well-being. Gerda's departure from Germany leads to her displacement and subsequent immigration to England. The individual faces considerable difficulties as an immigrant in terms of adjusting to a foreign nation, acquiring a new language, and assimilating into a different cultural milieu.

Gerda experiences the loss of her family and ancestral home in Germany as a consequence of the political events that have generated significant turmoil. The psychological burden associated with the abandonment of one's cultural origins and the ambiguity surrounding forthcoming prospects significantly add to the individual's adversities. Gerda encounters the task of assimilating into British culture and lifestyle. The process of navigating a foreign society while also maintaining one's own identity and cultural heritage presents several challenges that necessitate resolution. The literary work contains the various challenges and difficulties that Gerda, the protagonist, experiences throughout the chaotic era of World War II. The ongoing conflict engenders an ambiance characterised by apprehension, unpredictability, and deprivation, exerting a profound impact on her personal existence as well as the well-being of others in her immediate social orbit.

Gerda undergoes the emotional distress and psychological repercussions linked to the occurrences in Germany and the consequences of armed conflict. The psychological ramifications of these encounters influence her persona and add to the novel's examination of the human toll resulting from historical disruptions. The work also portrays Gerda's adaptation to the institution of marriage. The dynamic between the individual and her spouse, Shanti Behari Seth, encompasses the intricate process of managing disparities in cultural backgrounds and confronting personal obstacles, so introducing an additional stratum of intricacy to the multifaceted nature of her existence.

Gerda demonstrates a willingness to make personal sacrifices in order to prioritise the well-being of her family and the preservation of the ties she holds dear. The aforementioned sacrifices exemplify the fortitude and tenacity necessary to face arduous circumstances. Novels delves into Gerda's process of coming to terms with her past, encompassing both the distressing events she encountered in Germany and the subsequent adaptations she made to her new life in England. The protagonist's

journey is marked by a notable emphasis on the process of reconciling with their past.

The difficulties faced by Gerda serve as a significant factor in the novel's examination of the themes of memory and legacy. The novel contemplates the lasting influence of historical events on individuals and emphasises the significance of recollecting and comprehending one's history. *Two Lives* is an introspective examination of individual and historical accounts, whereby the character of Gerda Caro functions as a medium through which the novel delves into the intricate aspects of one's sense of self, affiliation, and the enduring strength of the human psyche when confronted with challenges. The writer **Geetha** Ganapathy-Doré describes the actual resilient nature of the characters in the Two lives:

> The tolerance of the enigmatic, enduring and inalterable part of the Other's uncanniness demonstrated by Shanti and Henny, who "were so integrated" (47), is an edifying example not only for individuals but also groups in the more dangerous century in which we live, and in which terrorism and Islamophobia are ripping lives apart.

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The Feeling of Estrangement in the Select Novels of Arun Joshi

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Arun Joshi's novel, The Strange Case of Billy Biswas, delves deeply into the issue of alienation, providing a detailed exploration of this concept. The central character, Billy Biswas, experiences a significant metamorphosis and embarks on a quest for a lifestyle that deviates greatly from established cultural conventions, resulting in a profound sense of seclusion and disconnection.

Abstract:

Arun Joshi is widely recognised as a novelist who delves deeply into the concept of estrangement throughout the course of his writing career. Joshi was a well-known Indian author who rose to popularity in the second part of the 20th century. He was born on August 24, 1939 in the city of Varanasi, which is located in India. His works are distinguished by a profound investigation into the human mind, concerns of existential meaning, and the influence that shifting social norms have on individuals. Arun Joshi's literary contributions earned him acclaim, including the Sahitya Akademi Award for "The Strange Case of Billy Biswas." His novels are known for their psychological depth, intricate characterizations, and exploration of themes that resonate with the human condition. Joshi's writings continue to be studied and appreciated for their nuanced portrayal of alienation and the existential dilemmas faced by individuals in a rapidly evolving society. This present paper analysis the cause of the x feelings of Arun Joshi's characters in his selected novels.

Keywords: Estrangement, Alienation, isolation, existential, dilemma

Arun Joshi, a renowned Indian novelist and essayist, has gained recognition for his profound examination of intricate psychological and existential subjects. The theme of alienation is a persistent element found within the author's writings, serving as a reflection of the profound unease and emotional detachment that his characters grapple with when confronted with various societal and existential

obstacles. *The Foreigner* (1968) the protagonist, Suraj, suffers a strong sensation of alienation. Suraj, an individual of Indian origin, experiences a sense of dislocation upon his repatriation to his native country subsequent to his educational pursuits in Western nations. The conflict arising from his adoption of Westernised perspectives and the adherence to traditional values within their familial and societal context engenders a profound sense of social detachment. The literary work explores the phenomenon of cultural alienation experienced by the protagonist, Suraj. His incapacity to completely assimilate into either the Western or Indian cultural domains contributes to a sense of alienation. Frank Johnson explains:

> Alienation as a predicament of the modern man presents in all its propensity man's separation from society and from the larger cosmos. Unfortunately it appears that there is alienation from the self too, for practically no one in real life or in the analytical texts or in fiction comes to the fore triumphant in alienation. (83)

The Strange Case of Billy Biswas (1971) is a literary work that warrants examination. The protagonist, Billy Biswas, experiences a profound metamorphosis as he rejects the materialistic and sociological conventions associated with metropolitan existence. His withdrawal to the woodland areas represents a radical display of detachment from the consumer-driven and conformist society to which they were previously affiliated. Billy's pursuit of authenticity and a more genuine bond with nature exemplifies a profound sense of estrangement from the artificiality and shallowness prevalent in contemporary urban life. The novel *The Apprentice* (1974) depicts the central character, Ishan, undergoing a sense of alienation within the corporate environment. The dehumanising consequences of corporate culture and the relentless quest of money success engender a feeling of alienation from one's own ideals and humanity. Ishan's future pursuit of spiritual enlightenment might be understood as a reaction to his sense of detachment from the materialistic and spiritually devoid atmosphere prevalent in the corporate realm.

The novel titled *The City and the River* published in 1990 delves into the issue of urban alienation, specifically within the framework of the protagonist's encounters in a metropolis undergoing rapid transformation. The decline of conventional values and the gradual deterioration of communal bonds contribute to a pervasive sense of loneliness. The novel frequently depicts characters who are confronted with personal detachment and a profound sense of loss, serving as symbolic representations of the more extensive alienation that is encountered within the evolving urban environment.

Throughout his literary works, Arun Joshi's characters frequently confront existential anguish, so mirroring a profound sense of existential estrangement from the notions of significance and intentionality. A recurring theme in Joshi's works is the journey undertaken by his protagonists in search of self-identity, as they strive to harmonise their personal identities with the demands imposed by society. This phenomenon underscores the sense of detachment that arises from the clash between societal conventions and individual goals. The examination of alienation by Arun Joshi is firmly grounded within the socio-cultural context of post-colonial India. He shown in his works frequently find themselves in a state of conflict, torn between adhering to traditional values and embracing modernity. They struggle with feelings of alienation and dislocation as they navigate through a world that is undergoing tremendous transformations. Joshi employs the concept of alienation as a critical tool to examine prevailing society ideals and delve into the intricate workings of the human brain.

Arun Joshi's novel, *The Strange Case of Billy Biswas*, delves deeply into the issue of alienation, providing a detailed exploration of this concept. The central character, Billy Biswas, experiences a significant metamorphosis and embarks on a quest for a lifestyle that deviates greatly from established cultural conventions, resulting in a profound sense of seclusion and disconnection. Billy Biswas experiences a sense of disillusionment in response to the materialistic and conformist elements prevalent in metropolitan society. Billy displays a refusal to conform to established society standards, familial obligations, and the pursuit of a traditional lifestyle. Billy's choice to abandon his metropolitan lifestyle and seek solace in the Himalayan forests can be regarded as an extreme manifestation of alienation. He endeavours to find peace and authenticity within the natural environment, seeking refuge from the contrived nature and superficiality inherent in modern norms and expectations.

The cultural estrangement experienced by Billy is influenced by his upbringing within an Anglo-Indian family. Billy encounters a conflict arising from the divergence between the Western values inculcated within their familial environment and the conventional Indian culture that envelops them. Billy's expedition into the woodland encompasses, to some extent, an exploration of his cultural heritage. His disavowal of urban existence is concurrently an act of disavowing the cultural estrangement experienced due to their heterogeneous cultural heritage. Billy's existence within the forest is distinguished by a state of seclusion and an intimate bond with the natural environment. Although he derives comfort from this particular way of living, it concurrently amplifies his feelings of detachment from the broader human

community. Billy's interaction with the natural environment takes on the characteristics of a dialogue, serving to emphasise his estrangement from human communication and societal frameworks. Billy's retreat also serves as a spiritual endeavour. He endeavours to attain a more profound comprehension of the nature of existence, hence creating a sense of detachment from established religious institutions and cultural norms pertaining to matters of spirituality.

In one situation Sindi expressed that he himself sense the feeling of alienation "Marriage wouldn't help, June. We are alone, both you and I. That is the problem. And our aloneness must be resolved from within. You can't send two persons through a ceremony and expect that their aloneness will disappear," and further adds, "I can't marry you because I am incapable of doing so. It would be like going deliberately mad." (126)

The work delves into the theme of Billy's alienation from established religious norms and practises. His spiritual odyssey symbolises a renunciation of the hierarchical frameworks and tenets of institutionalised religion. The source of Billy's estrangement may be traced back to his refusal to conform to a society that prioritises materialism and consumerism. He pursuit to a less complex and more genuine existence might be understood as a reaction to the perceived lack of fulfilment inherent in the relentless pursuit of material prosperity. The novel functions as a critical examination of the inherent alienation found within an urban lifestyle that places a higher value on material acquisition rather than a more profound and interconnected way of living. The issue of Billy's alienation remains unaddressed. While the protagonist endeavours to find genuineness within the woodland, the narrative presents unresolved inquiries on the ultimate outcome of his pursuit and the lasting presence of his feelings of seclusion. Through the character of Billy, the author Arun Joshi employs a narrative vehicle to critically analyse society ideals and dive into the significant repercussions that arise from the rejection of established standards.

The Foreigner explores the concept of alienation by depicting the protagonist's struggle with identification and a sense of detachment from the world around him. After completing his education in the West, the main character, Suraj, moves back to India. His homecoming is accompanied by a sense of cultural estrangement on account of the conflict that arises between the Westernised worldview he has adopted and the conventional norms upheld by his family and community. Because of his education and exposure in Western culture, Suraj has been disconnected from the traditional practises and beliefs of India. It is difficult for him to integrate himself into the social structure of the nation that he calls home.

Suraj is having trouble defining who he is within the cultural and societal surroundings, and this is contributing to his identity crisis. The fact that he comes from a diverse cultural background adds to the sense of uncertainty and confusion that surrounds his genuine identity. The tale delves into Suraj's confusion regarding the place that he should call home. As he struggles to answer the question of whether or not he will ever be able to fully belong to either the West or the East, this ambiguity makes his emotions of estrangement even more intense.

Suraj travels to the Himalayas in the hopes of finding peace and quiet there. His disengagement from society is an indication of his desire to put distance between himself and the intricacies and requirements of social interactions. Even when he is in the thick of things, Suraj has a hard time making connections with other people that really matter. His incapacity to relate with other people on a deeper emotional level is a manifestation of his sense of alienation from society.

As a result of Suraj's dissatisfaction with consumerism and superficiality, he embarks on a search for spiritual fulfilment. It is a manifestation of his spiritual alienation from the values and goals of current civilization that he rejects the material world. The novel depicts Suraj's desire for authenticity, a quest that represents his alienation from a world that he views as artificial and devoid of deeper significance. This alienation is reflected in the fact that Suraj's journey is depicted in the novel.

The novel *The Foreigner* is intended to be read as a critique of modern society. It investigates the impacts of fast urbanisation, globalisation, and the degradation of traditional values, all of which can lead to feelings of alienation. The experiences that Suraj has had are reflective of the larger topic of societal alienation. The novel investigates the impacts of Westernisation on Indian society and individuals, drawing attention to the unsettling consequences of cultural integration and the difficulties associated with bringing together diverse worldviews.

Joshi's first novel, *The Foreigner* depicts the alienation of the protagonist Sindi Oberoi and explores his anguished consciousness of being alienated from the conventions and rituals of his society. This anguish and alienation later on manifest themselves as the reason for the identity conflict. This novel reveals the human sufferings and agony arising due to the rapid advancement of modern world where moral values and emotions are getting replaced by the practical attitude of people. (735)

As a result of confronting the inconsistencies that exist both inside himself and in the world around him, Suraj goes through a period of emotional upheaval and psychological breakdown. His internal problems contribute to a feeling of estrangement from his own feelings and impulses, which they help to perpetuate. The

novel "The Foreigner" investigates the complex nature of alienation by examining its cultural, social, and spiritual elements. Arun Joshi uses the journey that Suraj takes as a lens through which to investigate the complexities of identity and belonging in a world that is always changing.

The novel *The Apprentice* (1974) by Arun Joshi is an examination of the concept of alienation through the eyes of the story's protagonist, Ishan, and the experiences he has. The main character, Ishan, has a severe sensation of alienation as a result of being immersed in the dehumanising culture of the corporation. Many people have the impression that working in the business world reduces people to nothing more than gears in a machine and causes them to lose touch with their humanity. The novel examines the impacts of a society that values success and money gain over genuine human connections and values. Both Ishan's personal and professional relationships are characterised by tension and an emotional detachment from one another. Ishan has a hard time developing relationships that are deep and meaningful since the pressures of her work in the business world contribute to her feeling of isolation.

Ishan's inability to meet the demands of his work caused him to become estranged from his family. The story investigates the effect that this separation has had on his sense of belonging as well as his mental and emotional health. Ishan goes through an internal conflict with his own sense of self-identity. The pressures of complying to the standards of society as well as those of corporations cause a split between his inner self and the persona that he develops while he is in the working world.

Ishan's sense of alienation is exacerbated by the novel's portrayal of a corporate setting, which deprives people of their individuality and contributes to the environment. As he strives for more success, he struggles with the fear of losing his unique identity in the process. Ishan struggles with existential dilemmas regarding the meaning and point of his life. The novel digs at the anxiety that people experience when they feel disconnected from a greater sense of purpose and fulfilment. The journey that Ishan takes turns into a search for purpose that goes deeper than the outward trappings of prosperity. The story explores the existential conundrums that humans face in a world that frequently places a higher value on financial accomplishments than it does on existential fulfilment.

The Apprentice functions as a social critique because it addresses the features of modern society that are alienating. The individual's mental health is examined in the context of society's expectations, the progression of technology, and the pressure to achieve one's goals throughout the book. Joshi conducts into Ishan's life serves

as a contributor to a bigger commentary on the deterioration of human values as a result of the pressures exerted by society and corporations. The story provides a clear depiction of the urban isolation experienced by its characters. When individuals can feel lost amidst the crowd in modern metropolitan life, the hustling and bustling cityscape can be seen as a metaphor for this isolating aspect of urban living.

Ishan's time spent in the city sheds light on the apparent contradiction of being able to experience feelings of isolation despite being surrounded by a large number of people in an urban setting. The title of Arun Joshi's novel *The Apprentice* underlines the author's preoccupation with the dehumanising implications of living in a society that is both materialistic and success-driven. The novel investigates, via Ishan's experiences, the impact that corporate culture and societal expectations can have on an individual's sense of who they are and their overall health and happiness.

Ratan Rathore is an instance of typical self-alienated individual.*The Apprentice*depicts the plight of a contemporaryman who is sailing about in a confused society without norms, without direction, without even, perhaps, a purpose.Sindi Oberoi in*The Foreigner* and Billy Biswas in*The Strange Case of Billy Biswas*do notcompromise with the world and consequently suffer from acute sense of alienation. But Ratan Rathore'salienationin*The Apprentice*is presented in a different manner. He dreams of achieving material success and in the process hehimself is victimized by the malevolent social force and finally becomes self-alienated.(Mishra 73)

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Ecospatial Predicaments in Kim Stanley Robinson's *Forty Signs of Rain*

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It is difficult to talk about the impacts of environmental change without remembering washes for ice bed covers, the nursery impact, and utilization propensities. Glacial masses are monstrous pieces of ice that have collected over the long run because of the snow that has fallen on the valleys.

Abstract:

American American science fiction creator Kim Stanley Robinson portrays the overwhelming effect of neoliberal private enterprise on environmental change in his books *Forty Signs of Rain* (2004). Natural fiascos prompted by anthropogenic environmental change represent a gigantic danger both now and in the not-so-distant future. This paper inspects Kim Stanley Robinson's perspectives on the impacts of a consistent state economy inside the system of natural financial matters as an option in contrast to neoliberal entrepreneur monetary models in moderating the outcomes of environmental change. The impact environmental change, the dynamic job of science and innovation in fiasco the executives, the effect of aggregate activities, and the meaning of the progress from the standard monetary model to biological financial matters. Therefore, this paper looks at Kim Stanley Robinson's analysis of the connection between environmental change and human behaviour towards it .

Keywords: Climate change, cli-fi literature, Kim Stanley Robinson, ecological crisis, sustainability challenges.

American sci-fi creator Kim Stanley Robinson portrays the staggering effect of neoliberal private enterprise on environmental change in his book *Forty Signs of Rain* (2004), Natural debacles prompted by anthropogenic environmental change represent a gigantic danger both now and soon. Kim Stanley Robinson's chosen books, this postulation recommends

that progressions in science and innovation, aggregate activities of residents, and state-supported mediations will add to tackling environmental change-related issues. This postulation expects to look at Kim Stanley Robinson's perspectives on the impacts of a consistent state economy inside the structure of natural financial matters as an option in contrast to neoliberal entrepreneur monetary models in moderating the results of environmental change.

Human organization strains the planet's natural cut-off points by debasing the regular environments. The dangers of environmental change are heightening at such a quick speed that they may before long outperform society's capacity to adjust, bringing about a startling future. Floods, rapidly spreading fires, and starvation have proactively dislodged millions, various species have vanished, and the world's regular life-emotionally supportive networks have experienced human caused biological harm. Environmental change is an existential concern, and environment concerns can't be completely addressed until bound together worldwide approaches to battle environmental change are authorized. Subsequently, it is basic to know about the crisis and criticalness of worldwide environmental change and to make an environment move before it is past the point of no return. Scholarly sorts, for example, sci-fi, environmental change fiction, and speculative fiction might assume a critical part at this crossroads since the two of them can show and offer responses to essential difficulties. Indeed, even calamity situations could start environment activity by making the preuse aware of what's in store. Consequently, human-instigated environmental change might be tended to by human action, since writing is a human creation itself.

The doctrines of human superiority reinforce the idea that mankind is at the focal point of the world with its ability to reason. The whole normal world turns into a huge market of assets. The term Anthropocene has become broadly acknowledged to show the serious human effect on the Earth's life emotionally supportive networks. Anthropocentrism is the conviction that everything exists for individuals and to serve individuals. Human-centric reasoning perspectives the earth and all living and non-living elements in it as an asset that can be taken advantage of by people. As such, "anthropocentrism advances the double-dealing and commercialization of the regular habitat" by ignoring "the inherent worth of nature" (Moore 3) For example, people who advocate for the utilization of creatures for human advantage every now and again use the idea that creatures were made for people to legitimize their activities. Anthropocentrism is a kind of segregation; it is the minimization of nonhuman species with the conviction that they are sub-par compared to people since they are not human and ought to serve mankind. Accordingly, anthropocentrism

overwhelms worldwide economies and legitimizes free enterprise. Then again, entrepreneur thinking sees even nature itself as capital in its quest for never-ending development. Notwithstanding, it is in many cases disregarded that planetary assets are restricted on a limited planet (Daly, Beyond Growth 33; "Financial matters" 1). Regardless, human exercises exploit normal assets and add to worldwide environmental change.

But, the term Capitalocene has become more explicative in displaying the way that the whole regular world has turned into an enormous market, a huge capital for human prosperity. All in all, the term Capitalocene, with a perspective on worldwide economies, underlines free enterprise's liability regarding natural calamities. In 2013, Jason Moore authored the term to underline the way that people shape the time with their exercises as opposed to presence. As it were, entrepreneur thinking sees even nature itself as capital in its quest for never-ending development. Nonetheless, it is much of the time overlooked that planetary assets are restricted on a limited planet (Daly, Beyond Growth 33; "Financial matters" 1) making it more vital to take part in the logical comprehension of the Earth framework.

Living through a long summer and without wearing a coat in November or December might sound engaging from the get go, however an unnatural weather change is a hazardous shift. For sure, a worldwide temperature alteration is the most obviously terrible misfortune that the planet has looked up to now. The clearest indication of a dangerous atmospheric deviation is raising temperatures. These ascents cause various issues in different spots of the world, and the human effect on the arrangement of these issues is huge.

There are regular powers influencing the environment, like sun based movement varieties, huge volcanic ejections, or the standard liquefying of icy mass base layers because of problem areas made by geothermal energy in seas. Regardless, because of the level of danger saw on the environment, land, seas, and different surfaces, human effect on environmental change is characterized as the vital reason. Consuming petroleum products, barren wasteland the board, and consuming propensities are the most unfavourable anthropogenic impacts, and these are completely connected to social, political, and financial exercises. Contrasting the normal and fake reasons for environmental change, the human effect offsets regular variables as it tends to be checked just by how much ozone depleting substance discharges in the air, which brings about sea fermentation and warming, in this manner liquefying polar ice covers and ice sheets as well as defrosting permafrost alongside numerous other environment-related circumstances and end results.

Globalwarming,reaching1.5°Cinthenear-term,would cause unavoidable increases in multiple climate hazards and present multiple risks to ecosystems and humans (very high confidence) Continued and accelerating seal evelrise willen croach on coastal settlements and infrastructure (high confidence) and commitlow-lying coastal ecosystems to submergence and loss (medium confidence). If trends in urbanisation in exposed areas continue, this will exacerbate the impacts, with more challenges where energy, water and other services are constrained (medium confidence). The number of people at risk from climate change and associated loss of biodiversity will progressively increase (medium confidence).Violent conflict and, separately, migration patterns, in the near-term will be driven by socio-economic conditions and governance more than by climate change.(Robinson13)

It is difficult to talk about the impacts of environmental change without remembering washes for ice bed covers, the nursery impact, and utilization propensities. Glacial masses are monstrous pieces of ice that have collected over the long run because of the snow that has fallen on the valleys. They can be many meters thick and kilometres long. Icy masses are very weighty, so they move gradually toward the incline. Contracting icy masses because of liquefying add lots of water to the oceans. This condition influences the sea flows while representing the gamble of ocean level ascent. Albeit only a couple of scientists live in the posts, these regions are home to a different range of creature populaces. Environmental change undermines both land and sea populaces of penguins, polar bears, seals, foxes, reindeer, fish, and different creatures. Besides, the posts go about as a mirror, reflecting daylight. Moreover, chilly breezes going from the posts cool sea flows that have been warmed in the Equator, cooling the seas. At the point when the posts contract, the seas can't chill off and daylight can't be reflected adequately, making an Earth-wide temperature boost speed up.

Forty Signs of Rain (2005) is the primary novel in Science in the Capital set of three, and it manages outrageous tempests, heavy downpour, and floods because of an unnatural weather change and unsound sea flows. In the novel, Kim Stanley Robinson presents the principal characters who will show up in the remainder of the set of three. This cast of characters incorporates researchers from the National Science Foundation, Anna and Frank; policymakers, Charlie and Phil; and environment casualties, the Khembalis, who are chasing after ecological equity on political grounds. *Forty Signs of Rain*'s range of different heroes features two viewpoints: the job of assorted scope of figures with respect to science and

governmental issues in environmental change alleviation. In such manner, the novel portrays a world impacted by an unnatural weather change, ocean level ascent, and outrageous ecological catastrophes. *Forty Signs of Rain* starts when Anna and the Khembalis initially meet. Since their island country is suffocating because of ocean level ascent, the Khembalis endeavor to bring issues to light of the effects of fossil fuel by-products overheating the globe. As Anna acquaints them with Charlie, Senator Phil Chase's ecological strategy guide, the Khembalis are helped by environment lobbyists to take their contention to a political ground. In the interim, NSF supports logical examination following environmental change and gathers information to give a precise appraisal of possible fiascos.

One of these undertakings reveals a sudden slow down in Gulf Stream which controls the maritime environments. This twisting upsets the air request, bringing about weighty downpour and a resulting flood that unleashes Washington, D.C. Straight to the point and Charlie endeavor to alarm specialists about the impacts of environmental change, to free science from the requirements of the industrialist request, and to send off environment activity at both the National Science Foundation and the United States Congress. The flood toward the finish of the novel is a ramifications of additional disasters and environment crises. At last, the clever suggests the requirement for political activity to address neoliberal free enterprise and opposite the effects of environmental change. In the novel, Kim Stanley Robinson brings issues to light about worldwide environmental change as well as uncovers a study of the restrictions of private enterprise to answer environmental change. This part will study the effect of human movement on environmental change and guarantee that a change in the ongoing monetary worldview is expected to make an environment move for all living substances in the world. Thus, the motivation behind this section is to investigate what climactic calamities mean for the world and how science and governmental issues are associated with environmental change alleviation.

Kim Stanley Robinson talks about the job of science and political activity in managing environmental change and forestalling further catastrophes while guaranteeing ecological equity in the Science in the Capital set of three. In doing as such, he underlines outrageous environment occasions with an emphasis on an Earth-wide temperature boost of the biosphere, which brings about the twisting of both air and maritime frameworks. In such manner, Robinson portrays heat waves, warming and desalination of seas, disturbances in sea flows, and makes sense of how these environment occasions connect with the development of disastrous climate occasions as well as ocean level ascent. Robinson's Science in the Capital set of three comprises of three successive books, *Forty Signs of Rain* (2004), Fifty

Degrees Below (2005), and Sixty Days and then some (2007), which were subsequently reexamined as an omnibus, Green Earth (2015).

Forty Signs of Rain is the principal novel of Robinson's Science in the Capital offers data on the environment and the planned impacts of a dangerous atmospheric deviation which relies upon logical proof suggesting people as supporter of environmental change. The novel zeros in additional on catastrophic events in a warmed Washington, D.C. setting and mostly the West Coast because of Robinson's revenue in "finding stories that would investigate the cash/science/legislative issues/ climate complex of issues" (Robinson, "Future Politics" 179). The Gulf Stream is contorted and slowed down because of this example of ecological crumbling depicted in *Forty Signs of Rain*, which achieves a colder and windier environment.

Stanley Robinson outlines the detachment of a general public to go to lengths and activity even with environment calamities through a cast of characters going from researchers to lawmakers to Buddhist islanders. Every section gives logical information while presenting the ongoing status of the globe as a synopsis of what has occurred, is going on, and is supposed to occur. In any case, every section is seen to focus on one of the three fundamental characters: Anna Quibler, a researcher at NSF (National Science Foundation); Charlie Quibler, a stay-at-home father and Senator Phil Chase's ecological strategy consultant; and Frank Vanderwal, a sociobiologist who works under Anna at NSF and is keen on human way of behaving. Robinson proposes that researchers be the essential leaders in the battle against environmental change. To put it another way, he prompts that researchers advocate political changes, yet additionally partake effectively in environmental change governmental issues, making logical legislative issues the significant focal point of *Forty Signs of Rain*.

Charlie, Anna, and Frank work to reveal the veracity of the hazards of an unnatural weather change, a peculiarity that represents a danger to all life structures on Earth. The novel underlines the contention among science and governmental issues by focusing on researchers and their connections with legislators on the grounds thatecological science and political will should join to change environment catastrophe. The environment calamity and its parts are reasonably evaluated, legislative issues and science are personally joined. Since these three significant characters are profoundly stressed over the dangers of environmental change, they are totally associated with tending to them in differed settings in regards to their word related situations with. Anna attempts to start environment equity for of her situation at the NSF, whose leaders give research subsidizing, and take a stab at the advancement of logical action on the government level. Functioning as a meeting

researcher for a year at the NSF, Frank is exceptionally stressed over the public authority's political inaction as far as relieving the effects of environmental change. He stays aware of environment news on a day to daypremise (Robinson, Forty 105).

As a worldwide temperature alteration warms the earth to extraordinary levels, the seriousness of the intensity waves encompassing the U.S. can be followed Kim Stanley Robinson's selection of descriptive words to portray how the intensity feels, for example, 'muggy,' 'whitening,' 'mind-desensitizing,' 'hot,' and 'fabulous'.

Robinson comments on free enterprise's job as the essential supporter of environment debasement as follows:

> ...capitalism it self is a big part of the climate problem, really we need to attack the problem of capitalism's detachment from reality if we are to have any hope ofstabilizing the climate and our relationship to the biosphere more generally. Not tomention justice among humans, which is a question with an environmental impacttoo. (Robinson,"FuturePolitics" 206)

Robinson proposes is to re-examine entrepreneur remembering to turn around environmental change and adapt to the environmental change emergency, which - whenever achieved could ultimately get environment equity on the planet. Since the entrepreneur thinking impacts both financial value and environment equity because of lopsided pay conveyance and social layers. Robinson's considerations on the entrepreneur world today by elucidating. *Forty Signs of Rain* happens inside the setting of governmental issues, specifically development fixated political guidelines pointing at neoliberal executions. As such, he goes after legislators' monetary development objectives overlooking natural expenses.

Hence, in the moderation of environmental change, science starts things out, trailed by legislative issues. Since political activity requires an impetus, a drive to make an environment move. In this unique situation, science fills in as the necessary trigger by providing information. Charlie, Anna, and Frank are the voices of the science in *Forty Signs of Rain*. Their perspectives about the approaching emergencies, as well as their callings, advance their logical dependence.

Subsequently, *Forty Signs of Rain* propounds the need of political activity for a change in outlook in standard financial matters in the illumination of science. The clever tracks the exercises of lawmakers, their counselors, and researchers who are rehashing the association among science and governmental issues to relieve the effects of worldwide environmental change. Kim Stanley Robinson centres essentially around governmental issues in *Forty Signs of Rain* while his contention rotates around the way that authoritative arrangements should embrace the examples

of biological financial matters to address the environmental change emergency in New York 2140 (2017). With everything taken into account, "humankind's prosperity relies upon the prosperity of the planet's biosphere" (Robinson, "Future Politics" 186)

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The Cultural and Religious Milieu in Gita Mehta's *Raj*

–Mr. A. Balaji
–Dr. N. Sivachandran

Many things are prepared in Indian out of rice which is the main crop. Manthakini in her factory Paradise Pickles & Preserves makes pickles, squashes, jams, curry powders, canned pineapples and special banana jam, When Eswar and Jai Singh visit Jaya Singh he offers them fresh tender coconut water to drink which is a common custom in Indian.

Abstract:

In the recent years Indian writers have made a dent in the world literary scenario by their genius and awakened an interest in the riches of Indian culture and civilization, as well as in the changes that are taking places in Indian ethos. India is undergoing a sea change in the social, political, religious, economic and scientific fields which has been captured and highlighted by the literary luminaries, in different literary forms, particularly the novel, which has caught the eye of the world. Indian writers have vied with the great writers of the world and have exhibited their excellence both in thought and expression and two of them have been able to win the most coveted Booker-Prize in the last two decades.

It was in 1981 that Salman Rushdie surprised the world with his novel, *Midnight's Children* and was awarded the Booker Prize'. Since then there has been a spree of novels that have flooded the market. Again in 1997 Gita Mehta with her most illustrious novel, *Raj* won the world acclaim with the Booker. Jason Cowley, one of the five judges for the Booker Prize says, *Raj* fulfils the highest demand of the art of fiction: to see the world, not conventionally or habitually, but as if for the first time. Mehta's achievement, and it is considerable,she is deserved to win." This novel has many salient features, which require close examination, particularly the literary style, plot, structure, form; besides the new elements and techniques in the novel. But in this article, it has been focus on the cultural aspect. It would include the cultural background of

the important characters, the intimate relationship between culture and life, the tension and interaction in the process of the mingling of characters belonging to different cultures, the adoption and diffusion of cultures giving rise to new problems and episodes, and finally the understanding of the various aspects of culture and its impact on the novel as a whole.

Key Words: Indian Ethnicity, Sociological Approach and Feminine Sensibility
Introduction: Before analyzing the novel, *Raj*, it is of vital importance to know what is culture? The word 'culture' is very profound and has many meanings and definitions. The reasons for its richness is that it is studied by different disciplines like sociology, anthropology and psychology and each one of them approaches it from a different perspective, Secondly, the heterogeneous nature of culture itself gives rise to the plurality of meanings. The Grolier International Dictionary describes culture as "the totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population." Some definitions emphasize the inherited aspect whereas others focus on the learned aspect of human thinking and behaviour in culture.

Clifford Geertz gives importance to inherited elements and defines culture as "a system of inherited conceptions expressed in symbolic forms by means of which human beings communicate, perpetuate and develop their knowledge about, and their attitudes towards, life"(12). Whereas the reviewer E. Tylor focuses on learned aspects (as opposed to the inherited aspects) of human thinking and behaviour and says culture is "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society. Johann G. von Herder speaks of different cultures. It includes all the characteristic activities and interests of a people and the various definitions and views show that man and culture are inseparably connected.

Key Concept: The Cultural elements pervade the whole novel Mehta's, *Raj* and form an integral part of it. Three cultures—Indian culture, Bengali Culture and Western culture are very conspicuous in the novel to an observant eye. They are like three strands that are inter-woven into the fabric of the novel. The greater part of the novel and much of the action takes places at Indian rural in Indian, which is the ancestral home of the main characters.

Culture, depends to a great extent on genetic, geographical, economic and social conditions. The novel begins with a depiction of the geographical and climatic

conditions of Indian rural. Indian rural is a little hill-country village about two hours drive away from Cochin. The nearest town to it is. North India Jai Singh's grand aunt and Maria (the maid servant) live in the old house on the top of the hill. Jai Singh comes here to see her brother Eswar. Very close to the ancestral house is the river. The food habits indicate the culture of people. To a great extent the food habits depend on geographical conditions, so in Indian fish is one the main items of the meals together with rice or tapioca when Eswar and Jai Singh go to Jaya Singh's house they smell "Of redfish curry cooked with black tamarind.

Many things are prepared in Indian out of rice which is the main crop. Manthakini in her factory Paradise Pickles & Preserves makes pickles, squashes, jams, curry powders, canned pineapples and special banana jam, When Eswar and Jai Singh visit Jaya Singh he offers them fresh tender coconut water to drink which is a common custom in Indian. With the passage of time people are being swayed by multi-nationals with their artificial products such as Coca-Cola and lemon drinks.

Besides food, dress is another important factor that reveals the culture of people. In Indian men and women mostly use white skirt because of climatic conditions and also it is easy to lift it up when one has to cross rivers or streams. When Chandna visited Pillai's house he observed Kalayani: "Her white skirt and pant were crisp and ironed. She has smelled of the sandalwood and the crushed green gram that instead of soaps"(14). Latha, the niece of Chandna had worn "along, printed skirt that reached all the way down to her ankles and a short, waist-length white blouse with darts that made room for future breasts. Her oiled hair was parted into two halves"(15). The way women wore the white skirt differed from those of men which is striking in Maria: "Though even in those days most Syrian Christian women had started wearing neat dress code, Mariya still wore her spotless half-sleeved white chatta with a V neck and her white skirt, which folded into crisp cloth fan on her behind"(16). Women usually cover their heads in spiritual gatherings. Hindu ladies have red cap on their heads. Now more and more women are wearing neat dress code appropriately. Men belonging to aristocracy prefer to be seen in suit. Jaya wore a suit even after retirement at home as a symbol of superiority. Indian police wore the wide khaki shorts that were well starched (which could be comfortable in humid and hot climatic conditions).

Social customs are the barometers of knowing culture. Christians have the social custom of giving Christmas gifts to their dear and near ones. This custom is more common in the West. In the novel readers may find Comrade Pillai showing

the photographs to Jai Singh which were taken by Chandna with the "Rolleiflex camera that Margaret had brought him as a Christmas present"(17). The cutting of the cake on grand occasions is another custom. When Margaret and Sophie Mol came to Indian rural House, the cake prepared by Mariya under the direction of Maria was cut with singing. The workers of the Pickle factory were also given a piece each to taste and enjoy.

Religion plays an important role in culture it has been considered the soul of culture. Through religion people express their basic needs and aspirations in the form of three 'c's namely creed, code and cult. Kanchana's family was very traditional Christians. They belonged to orthodox Temple which is very prominent in Indian. Many of the family members and relatives were present for Sophie Mol's funeral. She drowned and died in river. Being young she had a special child-sized coffin. The congregation gathered around the coffin and sang the sad hymns loudly. "The priests with curly beards swung pots of frankincense on chains and never smiled at babies the way they did on usual Sundays. The long candles on the alter were bent. The short ones weren't" A special prayer was said as the coffin was lowered into the ground in the little cemetery behind the temple. On her tombstone the epithet read: 'A Sunbeam Lent To Us Too Briefly'. Since the family was very traditional, Archana with her children Jai Singh and Eswar attended the funeral in the temple but they were not allowed to be close to other family members since she had married a Hindu without the consent of the family members and not according to Christian tradition. She was also accused of having sexual relationship with Jaya Singh, the Parithy belonging to a low feminist. When she went to the Village police station her statement was not accepted by the Police Inspector saying that "officials didn't take any statements from poors or their orphanage children"(19). She was treated like poors which bears testimony to cultural bindings. Chandna asks her to pack her things and go away. "Archana died in a grimy room in the native village, where she had gone for a job interview as someone's secretary. She died alone... the temple refused to bury Archana. On several counts Mehta satirizes, some of the old traditional practices both in the society and the temple.

Every religion has its own religious traditions, customs, festivities and places of worship. For Hindu temple is a place of prayer and worship. In the novel one finds the description of Indian rural Temple and its activities. In the temple the chenda, a kind of drum, was beaten to announce the performance of cultural activities to people. "In the broad, covered corridor the colonnaded abutting the heart of the

temple where the Blue God lived with his flute, the drummers drummed and the dancers danced, their colours turning slowly in the night" The great stories (of goodness) were enacted through Culture. Normally, Christian parents would not allow their children to go to the temple: "Oddly enough, it was he (Pillai] who had introduced the twins to culture. Against Kanchana's better judgement, it was he who took them, along with Lenin, for all-night performances at the temple, and sat up with them till dawn, explaining the language and gesture of culture. Every religion contains some kind of superstitious beliefs and practices. It was December but it rained as in June. The next day the newspapers reported that it was due to cyclonic disturbance. The novel does not have description of any of the festivals.

India is the cradle of many religions. It has sheltered and nurtured them through the centuries and allowed them to grow in their own way. Culture can be perceived better through social stratification. In every society, one finds a division based on various factors. It could be religion, language, economic condition, different interests and ideologies. In Indian one finds people of different religions like Hindus, Muslims and Christians living together. Every place has a history of its own: "Twenty per cent of Indian's populations were different religious, who believed that they were descendants of the one hundred Brahmins whom Saint Thomas the Apostle converted to Christianity when he travelled cast after the Resurrection.... In Indian the Different religious were, by and large, the wealthy, estate owning (pickle-factory-running) feudal lords, for whom communism represented a fate worse than death "(25). On the lower strata of the society who are considered to be poor women. Wicked man was a Parvan. He was a today tapper. The novel shows how the poor women were treated in India by others; "Jaya would not allow Parithy into the house. Nobody would. They would not be allowed to touch anything that poor women treated. Jaya in her girlhood and Parithy were expected to crawl backwards with a broom, sweeping away their footprints so that Brahmins or Different religious would not defile themselves by accidentally stepping into a Parithy's footprint. In Manthakini's time, Parithy, like other poor women, were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed.

Conclusion: In the novel *Raj* Mehta has meticulously depicted the culture of mixed-marriages strikes very prominently. The plot of the novel to a great extent is built on the problems faced by the characters involved in mixed marriages. These

characters face cultural challenges, both from their own families and the new families into which they are married as well as from the society. The observe four marriages with different problems and consequences. Each character emerges as a representative of the traits of a particular culture.

In conclusion, one can say man and culture are intimately linked like the umbilical cord. Culture is a many-layered concept and is a multi-faceted reality. Culture is conditioned by various factors and is revealed in many ways Mehta in her novel, *Raj* has brought out the cultural elements through the setting, the characters, the plot and the interactions of the characters. The study of novel raises certain questions in one's mind-1. Is Mehta using Indian as a microcosm of various cultures in an uneasy mix? Does she imply that crossing of cultural boundaries' must lead to disaster? (2). The novel has tremendous impact because it touches upon the basic human needs like love and compassion which transcend all cultural, linguistic and social barriers. It is one of the reasons why the novel is translated and read by people all over the world with much appreciation.

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Depiction of Modernism in Phillip Roth's Novels

–S. Pearlila Sharmini
–Dr. N. Sivachandran

Sophie Portnoy, Alexander's mother. She cannot begin to understand her son, whom she nearly smothers with care, concern, and relentless nudging. The archetypal Jewish mother, she is the source of Alex's oedipal complex, which he eventually recognizes but seems unable to deal with effectively.

Abstract:

Novel is the most widely read of all forms of literature and defined as a lengthy narrative prose, with characters to develop the action of the story. A novel contains close imitation to human life and novel has many advantages. Novel does not expect the reader to devote so much attention like epic or philosophy or history or religion. The American novels deal with contemporary life scenes and characters of everyday life Jews-America. American literature and novelists seems to be the most gifted to the realm of world literature. They have translate their intelligence and feelings into the terms specific to serious fiction, with more firmness than Saul Bellow, more richness than Norman Mailer, more patience and steadiness and taste and tact than anyone else. No other novelist, who makes the discussion of novels such a valuable part of his story's action with critical comments quite substantial in them and yet not an obstacle to the flow of dramatized life. These comments are appreciation rather than analysis much less exegesis but they are none the less critical in the best sense. American novels action takes place among different parts of the protagonist's mind. Nevertheless it is dramatized life and there are more external exchanges.

Key Words: Misinterpretation, Impulse, Assessment and Amalgamation of Culture Exploration of Modernism, Nostalgia and Ethnicity

Introduction: Philip Roth is himself a serious reader and writer. Of course, most of the renowned novelists have always read seriously; though their reading (as

reflected in their critical judgments) has often been weirdly distorted by compulsions deriving from their needs as writers. But what makes Roth special is not only that his critical sense is so distinct, and that it plays a part, a big part, in his imaginative creations. His stories are full of beautiful insights into novels and characters, into the business of teaching and criticizing, and into living with works of literature over time.

Key Concept: The prime objective of this research is to analyze how the American novelists have explored the modernism, nostalgia, historical representation of the unending quest for identity of an individual and the unbearable sufferings of the American people.The life of the protagonistMr. Patimkin and Mrs. Patimkin. The status- preoccupied with his wife and mother of a family of materialist non believers, questions Neil regarding whether the synagogue he attends is Orthodox, Conservative, or Reformed Neil, lapsed from any active religious affiliation and practices, frantically attempts to keep up a conversation with her about his Jewish identity. *Goodbye, Columbus* appears to incorporate Roth's liberation theme in multiple, crosscutting ways by illustrating the divides across different segments of the American Jewish community regarding matters of family, race, class, nationality, and tribe. Mrs. Patimkin reveals how she accentuating the status of Mr. Patimkin, and Brenda identify as' Jews divide as she sees it. Therefore she would no longer look like her father, confirms her defection from Jewish identity. Neil, a "nothing" himself, is merely another pernicious influence that may divert Brenda further, not from any spiritual yearning, but from the secure accomplishments of being the best Hebrew student, a champion show jumper, or an honored Radcliffe graduate. Here, religious belief has been replaced by inclusion in a prestige circle members with the cachet of belonging.

Like attendance at Radcliffe and country club membership, religious exclusivity has its earthly, if not necessarily spiritual, status privileges from the beginning of *Goodbye, Columbus*, Roth highlights the difference in social class between Neil and Brenda. Roth foreshadows Neil's implicit servitude to Brenda as they stand by the country club pool: This subtle yet undoubtedly purposeful beginning is Roth's way of asserting the primacy of class difference in the central relationship driving the story. Neil and Brenda's class origins are crystallized in the course of Neil's drive to meet her. When they meet, their revelation of their respective schools Newark Colleges of Rutgers University and Radcliffe cements the social distance between them. Neil, sensitive to their relative status, makes -a comparison between Brenda and Neil. Although Neil and Brenda are the principal characters embodying Roth's themes of struggle against inequality, social class, and religious snobbery in

Goodbye, Columbus.

Roth's another luminous novel *Portnoy's Complaint* is taken for analysis. The protagonist Alexander Portnoy, a Jewish man from Newark, New Jersey, who has "made good" as a bright college student and has become assistant commissioner for human opportunities in New York City. Throughout his life, however, he has been afflicted by a domineering mother, an intolerable sense of guilt, and an urgent sex drive. Intelligent and witty, he struggles to become free but succeeds mostly in engaging his family, his lovers, and himself in situations characterized by mutual vilification that exacerbate rather than ameliorate his condition. He relates all of his adventures to his psychiatrist, Dr. Spielvogel, who provides the vehicle for the wild and often hilarious stories that disguise the real anguish he feels while living his life.

Sophie Portnoy, Alexander's mother. She cannot begin to understand her son, whom she nearly smothers with care, concern, and relentless nudging. The archetypal Jewish mother, she is the source of Alex's oedipal complex, which he eventually recognizes but seems unable to deal with effectively. Both nurturer and devourer, she simultaneously threatens and encourages her son throughout his childhood, and she looms persistently in his life thereafter. Hannah Portnoy, Alex's older sister, who is more dutiful, if also less brilliant, than her brother. Her gender versatility and the orgies she engages in with him are not, after all, the real goal Alex longs for, even as she satisfies all of his fantasies. She truly loves Alex and recognizes the good he does and (partly) is, but she is incapable of liberating him either from his consuming sense of guilt or to a life of hedonistic abandonment.

In *I Married a Communist*, the novelist's interpretation focuses primarily on the novel's discourse of the common man (the elusive figure of the ordinary Joe) as the central signifier of the democratic narrative that motivates Roth's protagonist Nathan Zuckerman. Inspired by theoretical discussions about political representation and democratic pluralism developed by Hannah Arendt and Ernesto Laclau, the author also describes the structuring of 'Roth's narrative around the tropes of friendship and betrayal to tease out the ways in which *I Married a Communist* represents populism in relation to a hegemonic struggle occurring in the private rather than the public sphere.

Philip Roth's *I Married a Communist* provides us with many new ways of approaching this powerful novel is about private rage, public betrayal, and historical reflection by one of America's greatest writers*I Married a Communist* is a Philip Roth novel concerning the rise and fall of Ira Ringold, known as "Iron Rinn." The story is narrated by Nathan Zuckerman, and is one of a trio of Zuckerman novels Roth wrote in the 1990s depicting the postwar history of Newark, New Jersey and

its residents.Ira and his brother Murray serve as two immense influences on the school-age Zuckerman, and the story is told as a contemporary reminiscence between Murray and Nathan on Ira's life. Although a communist, Ira became a star in radio theater. Personal conflicts with politicians, a gossip columnist, and his daughter-addled and manipulative wife all combine to destroy Ira and many of those around him.

The novel has also narrate a great betrayalIra Ringold, laborer, upstanding communist and then media star, is socially annihilated by his wife Eve in the novel, The rise and fall of the angry Ira Ringold is told by his older brother, the teacher Murray Ringold, to his former student Nathan Zuckerman, who in turn tells the story to the readership as Philip Roth's alter ego. *I Married a Communist* is a brilliant fictional interpretation of the way in which private acts can warp and pervert public life. The theme of political betrayal is thus adapted to a fictional situation specific to American politics. Betrayal is central to that mythical disposition used by totalitarian regimes to separate the people from its external enemy.

In *My Life as a Man,* Peter tries to prove himself as a "man" through his relationship with someone he likes mostly. Yet Maureen is not blind to the superficial motivations that spark Tarnopol's interest in her and never ceases to remind him of the condescension that he is incapable of hiding. Maureen is livid at the fact that Tarnopol doesn't view her as his editor. Maureen's need for Tarnopol's appreciation of her ability has a comical pathos insofar as it demonstrates her intense "insecurity about her social background in relation to the scholar that she has married. She recognizes in Peter's exasperation the subtle superciliousness that he likely demonstrates unconsciously when she comes into contact with his literary world. Tarnopol initially views as a trophy becomes the polar opposite: dead weight who detracts rather than kids to the protagonist's self-image by accentuating those cultural differences that he would prefer to ignore. Though Tarnopol views his relationship with Maureen as a means through which he may demonstrate the same masculinity that Portnoy in*Portnoy's Complaint*infatuated over, Maureen's inability to appreciate the compassion that distinguishes him from her other lovers only alienates him further from himself. The insecurity that his wife feels in her relationship with Tarnopol is compounded by a series of abusive relationships that have left her bitter and suspicious. Tarnopol's inter-actions with Maureen reflect Roth's initial desire to provide a naïve challenge to the lurid view of human nature that emerged from Margaret'stales of victimized innocence.

Roth specifically turns that tradition around in Maureen's willful ignorance of Tarnopol's ethnic compassion. His portrayal of her accentuates her degrading

experience with gentiles that render her unable to appreciate his Jewish sensitivity. Tarnopol feels that his behavior is too consistent with the deep-seated traditions of his faith to feel guilty for his own adultery. His sense of indignation at Maureen's accusations stems largely from the feeling that he has acted in accordance with his cultural values and been hurtful nevertheless. Legitimate or not, Maureen has no intention of considering Tarnopol's excuses according to logic that is so culturally foreign to her. She refuses to recognize Tarnopol's need to seek solace in the arms of one of his students as anything but because he fails to reciprocate the admiration that he has grown so accustomed to expect from someone whom he cares for.

In accentuating her suffering and emotional fragility, she is capable of cutting deeply into Tarnopol's beleaguered defenses and compounding the threats to his already bruised Jewish superego, Roth only later recognizes the "moral simplicity" that blinded him to Margaret's capacity to demand from him what- she, ostensibly unburdened by any ethnic compulsions of her own, could not offer in return. The determination char Peter respects in Maureen is sorely lacking in Susan McCall, another non-Jewish woman who cannot appreciate Tarnopol's charms enough to inspire his love for her like, Maureen, she is victimized by the insensitivity of men whose interest in her is purely physical. Yet, unlike Maureen, she has no ambition, no ostensible needs, and she provides Tarnopol with no reassurance that she truly appreciates the efforts he makes to help her improve her self-image. In this relationship the distinction that emphasizes the ethnic difference between her and Tarnopol is the protagonist's desperate need to help this depressive door-mat in areas where she cannot understand the problem to begin with.

Conclusion: The concluding part presents a fresh perceptive argument of the novels of Roth and it shows how a revolutionary novelist Roth, with his growing dedication and sensitive awareness treats his novels. Philip Roth is widely regarded as one of the great American writers of the post-World War II era. This is due in substantial part to the universal themes he portrays, especially in his early works, despite, or perhaps because of, the Jewish community lens through which he examines America. Certainly the Jewish community's "outsider" status in America made Roth more sensitive to the marginalized relationship of African Americans, among others, to US, society as well. Roth's treatment of themes arising from the individual resisting one or more of the forces of established society is neither unique to the United States nor to Roth. Indeed, one reason Roth is rightly regarded as an important writer is that he identified, and then eloquently executed through his independent artistic vision, a bundle of interrelated themes that other respected writers have recognized as intrinsic to the human condition. It is this universality

that raises Roth's work into the pantheon of modern writing.This is due in substantial part to the universal themes he portrays, especially in his early works, despite, or perhaps because of, the Jewish community lens through which he examines America. Certainly the Jewish community's "outsider" status in America made Roth more sensitive to the marginalized relationship of Jews and African Americans.

Roth's adoption of liberation themes in his early works bespeaks the importance of assertion, opposition, and creative definition for the formation of self by adopting these themes and then making them his own; Roth honors the literary heritage he received from other important writers who have previously addressed one or another variation of the liberation theme. As Roth's early writings implicitly argue, eschewing the strictures imposed by family, man women relationship, Jews class and culture and a simple quest for individual freedom of the will, self-definition, and social justice. Roth is essentially modest in those regards, largely anonymous seen from those points of view. He follows in a number of wakes and plots his course by them as well as by the fixed stars. One can foreknow only that he will make something absolutely his own out of these various materials, and that he will set the stamp of the highest quality upon it.

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Gender discriminations and feminine issues in Shashi Deshpande's *the dark holds no terrors*

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The critics Heidi Hartmann and Christine Delphy, noted American Marxist feminists, argue: "patriarchy exists as a distinct system of inequality and that patriarchy is founded upon male con trol of women's labour."

Abstract:

To begin with an age-old, oft-repeated cliché, it can be re- iterated that literature holds the mirror to life and society and in turn, exercises an influence upon society-shaping, reshaping and transforming many of its conventions, taboos, values and beliefs. Coming to the rural Indiancontext, fiction has been an ever-growing, rapidly evolving genre, portraying the typically rural sensibility placed in the Rural ethos. Apart from the celebrated writers like R.K. Narayan, Raja Rao, Mulk Raj Anand, Kamala Das and Khushwant Singh, the fiction of Salman Rushdie, Anita Desai, JhumpaLahiri, ShashiDeshpande, ManjuKapur and Rupa Bajwa have lent a uniquely rich vibrancy to the rural fiction. These writers, whether in village, city and abroad, display experiences and sensibility which are distinctly rural.Sometimes, the delineation of the rural scene in these writers takes the form of a critique, an overt or covert indictment of some of the ancient rural beliefs and value systems which still have very strong roots in the fabric of the modern rural society.

Key Words: Slave Narratives, Psychological Imbalance, Male Chauvinism and Women Empowerment

Introduction: It has been rightly observed that:

> "Literature is not only the effect of social causes; it is also the cause of social effects. In spite of the formalist and structuralist critics' haveemphasis on the beauties of form and structure, on the literary and stylistic devices employed, the socio-cultural significance of a

literary work still remains indisputable. In the words of the celebrated French critic Adolph Taine, "a literary work is not a mere individual play of imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners.The moment and the milieu do contribute considerably to create the pioneering literary works" (45).

The present paper intend at analysing the limiting, restraining and constrictive influence of some aspects of our system and their tragic consequences on the lives of individual human beings, as depicted in Shashi Deshpande's celebrated novel *The Dark Holds No Terrors*. Shashi Deshpande catapulted to fame with her maiden work of fiction winning the Prestigious Booker Award. Her novels have won accolades from critics for her narrative style and innovative use of language. But equally gripping and powerful is the way the novel depicts and rationalizes the socio- cultural realities of the rural women cultural system. The present paper proposes to discuss Shashi Deshpande's novel in the light of two social issues gender and feminist inequalities-which have existed in our society for centuries. The novel shows how the macrocosmic social reality, has the potential to annihilate the individuals' dreams of a meaningful existence individuals who cling to small things. As Silva Peter says: "The diminutive things are the trivial diversions of the characters focus upon in order to avoid confronting the pain of big things.

Key Concept: Shashi Deshpande, in her novel, portrays the depressed women society of rural, which is deeply rooted in the patriarchal value system, and epitomizes all places where patriarchal structures reign supreme. Being a female author, Deshpande focuses upon some of the key gender issues like marginalization and oppression of women having no locus standing, lack of legal and inheritance rights for women and women being subjected to violence in marriage. These issues emerge through the portrayal of female characters like Neena, Sarita, Reshmi and wives of dominated men, The novel also represents, through Sarita, the negative side of femininity where the women, having unconsciously and unquestioningly imbibed/ internalized the values of patriarchy, tend to derogate the members of their sex and collude in their subordination.

The prime focus of the novel is covering the lives of a Modern family up to four generations and about the fate and fortunes of the two significant characters, Sarita, Manohar and family.Sarita has had unpleasant childhood experiences and has bitter memories of her male chauvinistic Husband, Uncle other family friends or Manohar, who had been College teacher, teaching field in the village male society, and was charming and sophisticated with visitors. He donated money to orphanages and poor people. He did everything to build up his public profile as a sophisticated,

generous and moral man. But when he was at home with his wife and children, he would become a monstrous bully and beat them in the same inhuman and callous manner as the illiterate and unsophisticated Modern men beat their wives. Sarita, "as a child... had learnt very quickly to disregard the Husband Bear Mother Bear stories she was given to read. In her version, Husband Bear beat Mother Bear with brass vases. Mother Bear suffered those beatings with mute resignation. Sarita would spend cold winter nights in the garden of her Village house because Manohar would beat her and Neena (Mother) and turn them out of his house: The novel is replete with instances of violence, psychological or otherwise, against women. Manohar has double standards towards the education of his children. After Sarita completes her education in school, Pappachi insists that "college education is an unnecessary expense for a girl" (38), whereas Dhuruva, her brother is sent to Oxford for his education. Manohar is full of resentment and sullenness at his wife starting a pickle hospital. The narrator observes: "In the evenings he would sit on the verandah and sew buttons that weren't missing onto his shirts, to create the impression that Neena neglected him." (48) Sarita gets desperate to escape from "the clutches of her ill-tempered Husband and long-suffering mother" (39). She marries an old tradition man at the first opportunity; much against the wishes of her parents. But her husband, who is a full-blown alcoholic, often beats her. In her married life, there is a pattern of "drunken violence and post-drunken badgering" (42). When her husband is ready to ill- treat her in front of his relatives, Mr. Hollick, in order to save his job and when the bouts ofviolence begin to include her twin children, Sarita decides to leave him and returns, unwelcome to her family, where her status is that of a dependent, "because Sarita as a daughter had no claim to the property" (57). Sarita's aunt and a spinster, dislikes Sarita because she believes "a married woman had no position in her parents home and for a divorced daughter has no position anywhere at all" (45).

If Sarita and her mother represent constrictive effects of patriarchy on the lives of women, Wife Sarita is an example of women co-operating in the perpetuation of orthodox patriarchal values, a fact often labelled as women being enemies of women. Such women can be seen too often in life around us.Neena and Sarita are also rooted in this patriarchal, phallocentric ideology: On the one hand, she is a victim of her husband's male chauvinism, but ironically on the other hand, she becomes instrumental in inflicting suffering on her daughter Sarita. She has concessional standards for her brother Dhuruva whose sexual adventures with female hospital workers are dismissed as "man's needs." She has a separate door installed for him so that he can pursue his needs unhindered. But when it comes to her daughter's

affair with Sarita, her fury is unmanageable; hell breaks loose because she thinks Sarita "had de- filed generations of breeding." (25). Her double standards are inconformity with the system and hence she contributes her share in the perpetuation of a system of which she herself is a victim.

The critics Heidi Hartmann and Christine Delphy, noted American Marxist feminists, argue: "patriarchy exists as a distinct system of inequality and that patriarchy is founded upon male con trol of women's labour." Thus, even when Sarita does as much work in the hospital as Dhuruva, he refers to it as "my hospital, my pineapples, my pickles" and tells Sarita, "What's yours is mine and what's mine is also mine" (57). She has no say in the decision-making affairs of the hospital. Even Neena, who started the hospital, takes a back seat once Dhuruva returns to Village. He gets the hospital "registered as a partnership and informs Neena that she was the sleeping partner" (57). After the deathof maternal uncle Dhuruva and after Sarita's affair with the burdened Sarita is discovered by Neena and she is locked up in her room. The narrator remarks: "Sarita was incoherent with rage and disbelief at what was happening to her at being locked away like the family lunatic in a medieval household" (52). The motif of a raging lunatic locked up in a medieval household brings to mind *A Madwoman in the Attic* by Sandra Gilbert and Susan Gubar and symbolizes the piled up frustration, anger and agony of the women for centuries.

When Sarita dies in the police lock-up, Sarita, contrary to the calculations of Sarita, revolts with the "reckless rage of a suicide bomber," is scandalized, humiliated and alienated. Dhuruva shouts at her to get out of his house. She is forced to return Boozie to his friend Reshmi is sent to a boarding school in Village. Sarita has to pack her bags and leave. She drifts from place to place, from job to job, dreaming to be on her own one day, to be able to keep her children with her. But tragically, that is never to be. Suffering from acute asthma, solitary, desolate, broken, Sarita's predicament leaves a trail of trauma and misery for her twin children who drift through life without any emotional moorings or support and finally drift into an incestuous relation- ship with each other, Sarita's violation of Love Laws, "The laws that lay down who should be loved, and how. And how much" (33), leads to the society punishing her and Sarita, which in turn leads Family to once again break love laws, about which the narrator remarks: "But what was there to say?... Only that they held each other close, long after it wasover. Only that what they shared that night was not happiness hut hideous grief" (28).This incestuous relationship, confounding as it is, is like a big question mark staring us in the face. Closely linked to the gender issue in the novel is the feminist issue.

Though the feminist discrimination was outlawed in our country in 1950, it still is an enduring social issue, the prejudice against. burdened having strong roots in the collective unconscious of the empowered women in the Rural society. The plight of burdened and the feminist distinctions in Rural society have been handled by a number of writers like Prem Chand, Mulk Raj Anand, Rohinton Mistry, just to name a few. Shashi Deshpande portrays with great empathy and sensitivity this horrendous evil of our society in its inhuman, barbaric and monstrous dimension through the character of Sarita who is a parvenu, a burdened in the novel. Sarita, a talented young man, is in the words of Neena, 'a parvenu with a future and according to Dhuruva, 'is in- dispensable for Paradise Pickles and Preserves as he practically runs the hospital' A skilled and accomplished carpenter, Sarita is *The Dark Holds No Terrors* and has uncanny skill with his hands. Sarita who falls for herself, as a female supporter, has to pay the price with his annihilation at the hands of the police in a chilling and blood-curdling manner.

In a society where the empowered women would not allow uneducated women inside their house, where they are not allowed to touch anything that empowered women-feminist Hindus or female supporters touched, where they have to crawl backwards and wipe away their footprints with a broom so that no empowered women should defile himself by accidentally stepping into them, where even after converting to Christianity to escape the scourge of gender discrimination, burdened are still segregated and made to have separate churches and bishops, where communist leader K.N.M. Pillai donning the mantle of a saviour for the downtrodden masses tells Dhuruva that his wife would not allow parvans inside her house, where empowered women inspector Mathews perfectly understands wife Sarita's contrived allegations against. Sarita because "He had a empowered women wife, two empowered women daughters, whole empowered women generations waiting in their empowered women wombs" (25), there can be no glimmer of hope for a man like Sarita. He is a victim of the inexorable social prejudices and all his skills and talent cannot absolve him of his burdened status.

Conclusion: The feminist identities and destinies of Sarita and other women characters fused into one, not just because they are drawn towards each other, but because of their affinity in their marginalized social status. Thinking about Sarita, "hoped that under his careful cloak of cheerfulness, he house man anger against the smug, ordered world that she so raged against." (17). The struggle of Sarita and Manohar, these two marginalized creatures of society, for happiness in a social system where gender and feminist inequalities are widely prevalent, brings to mind the noted French feminist critic Julia Kristeva who views femininity not in terms of

essences but in terms of positionality and defines femininity as 'that which is marginalized by the patriarchal symbolic order." Kristeva further observes. "Insofar as women are defined as marginal by patriarchy, their struggle can be theorized in the same way as any other struggle against a centralized power structure, Here, it can be observed that Sarita unlike all other male characters in the novel, who are male chauvinistic in their attitude, can be viewed as a feminine, socially castrated creature, due to his burdened status in society.

The novel can be seen as a saga of revolt against tyrannical and outmoded social laws and taboos and the tragic suffering en- suing from it. Sarita and Manohar are 'history's offenders' and history squares its book and "collect(s) the dues from those whobroke its laws" (38). It has its own ways of "inculcating a community against an outbreak." (309) Unfortunately Boozie keep the receipt of the dues paid by Sarita and Manohar. The novel, thus, is a bitter critique of some aspects of our rigid and orthodox cultural values. The novel makes a very cogent case for the abolition of evils like gender discrimination and strengthens the notion of women's self-reliance and empowerment, though the message is by indirection it does not detract from the artistic richness of the work in any way. And as is the hallmark of a great work of art, the novel raises many questions, issues and concerns.

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To be or Not to Be: on Comphet as A Restrictive Institution against Enabling Queer Representation in Hindi Cinema

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Lesbian relationships are at the hyper-sexual end of this fantasy. Unlike straight relationships, any traces of a real, emotional connection is removed from a lesbian relationship, leaving only the sexual parts of it to gawk at in total glory, which leads to fetishization of lesbian couples.

Abstract:

This paper aims to put Comphet or compulsory heterosexuality and its deep-rooted influence within the context of Indian cinema. In its most placid state, patriarchy can and will engulf aspirations of women and other sexes to fulfil the most basic of needs of those who benefit from the institution. The aspirations include employment, love, and a life devoid of external influences with regards to choices made. Although the destruction by patriarchy etched upon the marginalized has been recorded in history, there never was a theory to discuss the ill-effects of the system beyond feminism, and it was not sufficient. That was until Comphet or Compulsory Heterosexuality, the term coined by Adrienne Rich in her 1980 essay *Compulsory Heterosexuality and Lesbian Existence,* gave vocabulary to women, lesbians especially, to converse in context the struggle faced by them against the patriarchal establishment. The essay paved way to a deeper and nuanced understanding of problems posed by the society against lesbians. Hindi cinema as a film producing industry has a rich history when representation is discussed. It mirrored Hollywood in most of its aspects and adapted to the technological advancements and philosophical indulgences. However, its limited literature when it comes to queer representation is quite alarming. This research paper intends to contribute the reluctance to Comphet, with the example of Imtiaz Ali and Homi Adajania's film *Cocktail,* which was released in the year 2012. It shall attempt to discuss the aforementioned by contextualizing influence and oppression of

heterosexuality upon the dreams and desires of women, and its stronghold on culture that disallows artists of any kind to aspire beyond the binary and portray experiences that are not acknowledged by the society.

Keywords: Comphet, Lesbian, Cocktail, patriarchal, Indian Cinema.

Introduction:

Comphet, or Compulsory Heterosexuality is a term coined by Addrienne Rich, American poet, essayist, and psychologist in her essay *Compulsory Heterosexuality and Lesbian Existence,* publishedin the year 1980. The essay is a critique on overbearing absence of literature discussing lesbian experiences or the deliberate denial of it, calling it merely aversion to male oppressiveness throughout the years of feminist research and theses. It is unfortunate that the view is shared till date, despite the volume of critical works in opposition. According to Addrienne Rich, compulsory heterosexuality is a "manmade institution," not a general feeling of being oppressed. She argues that it is a prevalent system with its functionalities that affect women, and people who have had women-like experiences. What she categorizes as women-like experiences is dated and has changed as the milieu changed, but her arguments continue to be valid. To break the mould of heterosexuality is near to impossible for it is not a single force acting upon the society but"a pervasive cluster of forces, ranging from physical brutality to control of consciousness, that suggests that an enormous potential counterforce is having to be restrained." (Addrienne Rich, pg.7). Comphet as a phenomenon is not limited to white feminist discourse, but can be extended to societies that function on the principles of heterosexuality. Indian society is one such. Its media, literature, and cinema are deeply reflective of its societally conditioned perspective towards sexuality, freedom to women, eroticism, and distribution of power among sexes. Power here refers to one that is gained by merely being a man, whose position in society is made concrete by coercive means. Hindi cinema, although having a history of representation of marginalized spanning for decades, it has only much recently begun to explore queer-centric themes, the approach to which is basic and stereotypical in most cases. Movies like *Badhaai Do, Ek ladki ko Dekha toh Aisa Lag*a offer little relief, and Netflix shorts like *Geeli Pucchi* adds value to the feminist and lesbian discourse centred in North India. This research paper instead refers to, and bases its arguments about Comphet being a restrictive institution, on the 2012 released movie, *Cocktail*, a dramedy about three different people with three unique approaches to life, whose lives cross paths due to a sequence of events following which their ideologies collide, alter, and form new framework based

on experience gained. This article will focus on the behaviour of the two stellar female leads portrayed by Deepika Padukone and Diana Penty, how their drastic change in attitude and outlook to life is determined by the presence of a man and societal expectations that come with him, and how Comphet coded the whole movie is, and as an extension, the makers are.

Comphet, Hindi Cinema, and Conjecture:

Addrienne Rich, throughout her essay, lists down the methods in which heterosexual behaviour is incentivized and promoted by the system that is the equivalent to cog on the wheels. One of the key studies that is referred to is Catherine A. Mackinnon's *Sexual Harassment of Working Women: A Case of Sex Discrimination.* The essay is important for triggering a conversation with regards to the role of capitalism in undermining, sexualising, and segregating women. The low-paying service jobs reserved for women also come with a baggage of sexualisation in workplace. It is, according to Mackinnon, a convergence of two forces. "Men's control over women's sexuality and capital's control over employees' work lives" (Addrienne Rich, pg.9). The invisible force that requires women to endure violation of their personal, physical, mental boundaries to retain their jobs is Comphet. This is unlike Heteronormativity, that disavows the existence of more than sexuality, and more than two genders. Comphet is a social, psychological phenomenon that is not merely a tool used by the male-dominated institution to keep women subservient, but is a condition that women have internalized by centuries of servitude ensured by patriarchy. Kathleen Barry's investigation that Addrienne Rich highlights and refers to, is an investigation and documentation of international female slavery, especially sexual slavery. It does not restrict to trafficking and prostitution, but also documents sexual violence against women in households and draws parallels between them. To her, the normalized ideology of heterosexual romance is "beamed at her from childhood out of fairy tales, television, films, advertising, popular songs, wedding pageantry, is a tool ready to the procurer's hand and one he does not hesitate to use" (Addrienne Rich, pg.11). It is understood that the role of women is to satisfy and the role of men is to be satisfied, and that extends to households, where sexual subservience is expected of her despite her willingness and consent. The everlasting damage this leaves on lesbians concerns Rich, hence the elaborate essay in an attempt to understand conditioned and coerced heterosexuality and its lifelong implications on lesbians. According to her, "The assumption that "most women are innately heterosexual" stands as a theoretical and political stumbling block for many women." (Addrienne Rich, pg. 13). Hindi cinema, on the other

hand, is an influential medium that pre-empts any volition of surrendering to cultural bindings but seldom attempts to break the shackles in uttermost radicality. It beats within the confines of culture, expanding only where possible, hardly disrupting its psychological grip. The most radical of Hindi Cinema is least affective of cultural roots. Yet, it invokes censure, criticism, and even boycott. Fundamentalists cry wolf when a movie remotely disagrees with restrictive traditional practices whilst offering an alternative that barely scathes the bottom. The social impact of Bollywood on societies is widely studied, but the opposite, only rarely. Post globalization, the paradigms of representation of culture took a drastic turn, for an elitist perspective of the diaspora took the foreground. What failed to take foreground is actual progressive attitude that was inclusive of all. Hindi cinema borrowed style from the West, and juxtaposed their conceptions of traditions on it. Patriotism found itself transcending into jingoism. What was touted the most progressive era of Hindi cinema was least bothered about gender nuances. For an article at Sutori, Bela Sharma wrote "Bollywood films have evolved tremendously since they have first begun, and this evolution is a result of the ever-changing societal values, morals, beliefs, and mindsets within Indian culture" (Sutori.com). Indian culture and tradition are often credited for the dearth of exploration of queer stories in its cinema. While the modern notion of culture is partially responsible for it, the underlying cause is undoubtedly Comphet. It is not to argue that Hindi Cinema has not had space for queer desires, or even queer characters' mere existence. The intentionality behind the portrayal of queer characters, although, had always boiled down to cultural policing, stigmatizing, or using them as comedic relief. "Another way queer representation has been seen comes from viewing the 'queer lifestyle' as one opposed to Indian norms and values. Here queerness is seen as a Western import that is confusing Indian morals and traditions," (Sakshi Sharma, 2020). What Hindi Cinema has romanticized and promoted since its inception is Heterosexual romance. It has been and continues to be an active medium that reinforces Comphet in individuals, especially women and queer people. It can be understood from the researches and discussions around Hindi Cinema that cognizance was not taken of writing and/or portraying explicitly Queer stories and Queer characters. The reason for choosing the movie *Cocktail* to spark a discussion is for the absence of a Queer storyline despite of the potentiality the script carried.

And they were best friends:

A running gag on social media is about modern readings of Victorian or older texts that totally fail to account for romances that are not heterosexual. It perceives

any evidently romantic exchanges between people of the same sex as intense friendships. The extremity of this is continuing to debate about the obviously love-ridden letters English Essayist Amy Judith Levy wrote to Vernon Lee (Violet Paget). One should be deliberately tunnel-visioned to read "Then back you lean'd your head, and I could note/ The upward outline of your perfect throat" (Sinfonia Eroica, Amy Judith Levy) as an ode to an intimate friendship. This tendency to overlook attractions beyond heterosexuality arises from Comphet. It is denial and condemnation of the expression of love that is not between a man and a woman. This deliberate misreading of lesbian texts and queer texts extends to visual media as well. *Cocktail* deals with two women, Deepika and Diana Penty, who bump into each other at a pub's restroom and because of Meera's vulnerable situation, gets taken into Veronica's apartment. The timid, traditionally, and culturally Indian character played by Diana Penty is named Meera, and the outgoing, stereotypically bold and more of a west-inclined character played by Deepika Padukone is named Veronica. The opposite would have affected the plot in no way. The intention behind naming the characters based on their femininity and sensuality might not been a thought driven by malign, but a simple reflection or an overreach of society's perception of women. Comphet does not limit itself to erasure of lesbian existence, as Addrienne Rich clearly points out the manners in which it victimizes women and chides their behaviour misaligning with the expectations on them. The film *Cocktail* does not just fail to explore a subplot, but it places a cis-heterosexual man in the midst of the women, and makes the movie about the women battling themselves and compromising their relationship over a man. While love-triangle is the trope that Hindi Cinema tends to go to, *Kuch Kuch Hota Hai* being a popular example, the film does not even attempt to acknowledge the possibility of a budding romance between *Veronica* and *Meera.* At a crucial juncture of the film, Veronica proposes a situation for three of them to be together, which only comes out of spite. The makers while writing a male character who doesn't shy away from wearing makeup and dirty dancing for his girlfriend and her roommate, fail to add layers to the women, who exist to attain his love, and fall into depression when they do not. Besides blaming the milieu, which is hardly the case, for Hollywood has been churning out queer romances since the 2000s, there should be nuanced readings of plausible but negated queer portrayals on screen. On the other hand, the display of friendship in an intimate sense between men is deliberately read as queer, not in a positive light, but to discourage emotions. Both extremes are harmful tropes and propel Comphet.

Emotional complexities have a predominant influence on self-realization. As a result, there occurs an awakening of one's own identity. The satirical and unrealistic

representation of the queer community has attached a stigma related to their identity. Bollywood (mainstream Hindi cinema, in general) has always had a difficult and, sometimes, appalling history of the crass portrayal of LGBTQ characters. (Surbhi Mishra, 2020)

Characters were queer-coded back when being queer was shunned by the society, although it remains to be the case in several parts of the world.

Fetishizing Women and Lesbian Romances:

If the absence of or scarcity of lesbian romances and queer romances in Hindi Cinema is a concern, what is detrimental to it is the fetishization of lesbian romances and women partnerships. Comphet's role in this is vital.

Lesbian relationships are at the hyper-sexual end of this fantasy. Unlike straight relationships, any traces of a real, emotional connection is removed from a lesbian relationship, leaving only the sexual parts of it to gawk at in total glory, which leads to fetishization of lesbian couples. People in a lesbian relationship becomes the targets of sexual harassment by straight men, asking them to 'kiss for them,' and are often portrayed from a voyeuristic perspective. None of the media, mainstream as well as the porn industry, that features lesbian relationships presents them in an authentic light, and are often from the perspective of the men who want to ogle and stare at the 'pretty girls.' (Rhea Gangavkar, 2020)

To navigate the erotic and pornographic perception of lesbian romance becomes a huge task. Addrienne Rich lists commodifying women as sexual objects through media as one of the tools of Comphet, and it is explicitly evident through such sensibilities emulated by the society. Filmmakers find this space tricky to maneuver with the limited exposure they have. *Cocktail* falls prey to this. Imtiaz Ali being the sensible writer that he is, takes a step back from eroticising their seemingly platonic intimacy, which is a welcome gesture. However, sexual desire is not all that encompass queer experiences and romance, unlike heterosexuality, which is "socially organized and controlled" (Chrys Ingraham, 2002). The film, given its chances to explore the tender romance between Veronica and Meera in a light-hearted yet intense setting, predictively disdains from it, making their relationship competitive rather than supportive and nurturing. Meera's decision to move cities when faced with the difficulty of choosing between her best friend and her love would seem to anyone like the ideal setting for exploring and discussing her bisexuality, but the film sticks to its traditional and tedious roots. While female friendships are absolutely necessary and shouldn't be viewed under obscene lens, lesbian and queer romance needs equal space and also shouldn't be viewed as obscenity or scandalous.

It Shouldn't Revolve Around Men

It is impossible to expect a Hindi cinema to break off its mould and produce something so radical for its trend, but expecting a story where women have agency and do not rely on the man for their emotional gratification is not a humongous and unachievable task. As earlier stated, any Hindi Cinema employing its cliched yet tantalizing love-triangle trope almost always ensures that the man is being fought for. Comphet ensures this remains the case by exercising its momentous efforts at retaining the status quo. Comphet aids patriarchy and benefits from socially forced relationships of men with women. These socially construed relationships keep women subservient and docile, turning them more acceptive of the oppression that appears in the form of concern and love.

Necessity of queer 'mis'readings of Cinema:

Queer readings of Cinema open up a space hitherto unexplored and undiscussed. It sets scene for discussions that follow. Queer misreading, in simplicity, is deliberately reading the untold story between the lines and extracting from it a queer subtext. It has historical context, as queer readers have, through the years, celebrated few media and literature for the queer subtext in them, even if they were unintended. Queer readings have political inclinations and intentions, for they insist on their presence in the society and demand a space for their stories to be told. It is best explained in the words of Dana Seitler who passionately argues for queer misreading. To favour the messy, the incoherent, the campy, and the mistaken, as I am doing here, is a queer world making gesture. Such an approach refuses singular, grand, over determining methods in order to allow the queer traces of a text to hold greater sway, to foreground the ways pleasure is summoned in and through the relationship between an utterance and that which always surpasses it. (Dana Seitler, 2021) *Cocktail,* like many other Hindi films and Indian films, should be read from queer experiences and narratives that are alternate but functionable within the world of the story should push the boundaries for filmmakers to make not such ambiguous movies, but better, explicitly sapphic and queer stories. While the actors keep the screen alight by their undulating reverence for the craft, the writers should take a step beyond their cultural island and step into the sea of enormous narratives.

Conclusion:

Comphet's everlasting damage on the society is detrimental to exploration of queer stories within the context of Indian culture. The ruminations of Comphet have been discussed by understanding its grip on literature, media, and concentrated

power groups violently against the decimation of their traditions. The movie *Cocktail* proves to be an example of shortcomings of Indian creators and its failure in presenting the obvious when faced with a choice. Through it, Hindi cinema's mishandling of queer stereotypes is also presented. The paper concludes that combatting Comphet through extensive reading and misreading of extremely contextual Hindi Cinema by providing space for queer existence and stories should be the way to go to realize and censure its commodification of women.

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Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's *The Dragon Can't Dance*

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The purpose of "Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's The Dragon Can't Dance" is to deconstruct the many facets of Caribbean identity that Lovelace incorporates into her story.

Abstract:

This This article explores Earl Lovelace's *The Dragon Can't Dance* and how it portrays the complex web of Caribbean identity. In her subtle examination of self-discovery set against the background of Trinidad's yearly Carnival celebration, Lovelace—a renowned Trinidadian author—deftly weaves together the cultural rhythms of the Caribbean. Aldrick Prospect, hero, struggles with the intricacies of both individual and community identity as the story takes place in the destitute shantytown of Calvary Hill. Carnival is a cultural event with significant historical roots in the Caribbean, and this article examines Lovelace's depiction of Caribbean identity through this prism. The piece delves into the characters' journeys through racial, socio-economic, and colonial legacy difficulties, shedding light on how the Carnival serves as a stage for both the rejection and acceptance of Caribbean identity. Lovelace's writing transports readers to a world where the traditions, customs, and rhythms that define a culture come alive for them. Through an analysis of "The Dragon Can't Dance," this paper seeks to add to the ongoing conversation on Caribbean literature and identity by illuminating the complex relationship between cultural legacy and modern challenges. A captivating witness to the durability and richness of the region's cultural fabric, Lovelace's work ultimately illustrates how literature can be a powerful tool for understanding and appreciating the different parts of Caribbean culture.

Keywords: Cultural Cadence, Trinidadian Literature,

Postcolonial Narratives, Folklore Representation, Race and Class Dynamics

Introduction:

An enthralling examination of Caribbean identity is presented in "Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's The Dragon Can't Dance," which takes place during Trinidad's annual Carnival festival. Novelist Aldrick Prospect connects readers to the many facets of Caribbean identity via his experiences in the dramatic setting of the poor shantytown of Calvary Hill.

Lovelace's decision to centre the story on the Carnival exemplifies the richness of the novel's themes. Characters explore the intricacies of their identity via the Carnival, which has its origins in the region's colonial past and the merging of African, European, and indigenous cultures. Set against this cultural backdrop, the story's meter chimes with the cadence of Caribbean soul.

The purpose of the paper is to examine *The Dragon Can't Dance* from several angles in order to deconstruct its meaning in relation to Caribbean identity. The intricate web of history and mythology that Lovelace so deftly weaves into the story is an essential part of exploration. A veritable sensory extravaganza, the book transports readers to the pulsating Caribbean culture with steel pan music, colourful costumes, and the reenactment of legendary figures. Through an examination of these cultural indicators, our goal is to reveal how Lovelace weaves tradition into a story that honours and condemns the intricacies of Caribbean identity.

Additionally, the paper will explore how the protagonists navigate racial and class relations while on Calvary Hill. In her deft handling of historical details, Lovelace compels readers to face colonialism's long-lasting effects on Caribbean identity. This use of time layers gives the tale a richer texture and highlights how past events and present challenges are interdependent.

The purpose of "Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's *The Dragon Can't Dance"* is to deconstruct the many facets of Caribbean identity that Lovelace incorporates into her story. This article helps us comprehend the book better in the context of Caribbean literature by delving into folklore, racial and class relations, colonial legacy, and the idea of resistance.

Creolized Caribbean Identity

Creolisation has typically been used to refer to the Caribbean. However, it is not limited to the Caribbean, and researchers use the idea to describe other regions as well. Lovelace introduces the idea of Creolization, an integral aspect of Caribbean identity, in *The Dragon Can't Dance*. For that reason, Lovelace tells Patricia in

their interview: "We do not see Creole culture in the same way. We see people more concerned with looking back of themselves now in terms of ethnic culture" (Lovelace 67)

When discussing cultural mixing in the context of postcolonial and cultural studies, researchers often employ terms like hybridity, transculturation, syncretism, or hybridization. Pariag leaves the countryside for the metropolis in search of cultural appreciation. As soon as he arrives in town, he gets a job reselling empty bottles to rum manufacturers. He gets to meet new individuals every day at work, which expands his horizons. "He says: "the main reason he [Pariag] had come to the city to live was so that he could join up with people, be part of something bigger"(Lovelace 77). He might become more significant only if he joined the group. Just a short time after that, his employment started paying off, and he began peddling roasted peanuts and boiled and fried chena at the racecourse. One must accept and engage with others in order for a place to be really wealthy, as Pariag's integration and commercial growth suggest.

Another usage of the term is to differentiate between slaves of African descent and Afro-descendants who were born in the Americas. A process known as Creolization occurred when four distinct cultures—American, European, African, and Asian—interacted in the New World, according to Edward K. Brathwaite (Brathwaite 1970: 344). This helped solidify the influence of European colonizers on the local ecosystem and way of life. The English Caribbean owes most of its culture to the cultural influences of Africa and Europe, which manifested primarily in the form of mulatto-creolization. Acculturation, or assimilation, into the cultural norms and practices of the white colonizer was crucial for the colonized to establish social legitimacy. Considering the diversity and complexity of Creolization in the English Caribbean, it may be prudent to reclassify his notion of mulatto-creolization. Creolization has contributed significantly to language in the pursuit of the Caribbean identity. Lovelace illustrates in his story via the usage of Caribbean English Creole how languages are syncretic linguistic systems created by the blending of European, African, and Asian languages. But as they evolve in the various regions, we see that they diverge from one another because of various socio-historical, cultural, and political aspects. Anglophone Caribbean territories have historically been under the control of several European powers. However, in the Caribbean islands, it has all but vanished due to the importation of indentured servants from Asia into the largest territories (Trinidad and Tobago, Guyana, and Jamaica, among others). These elements supported the development of many Creole languages in the area, with English serving as their primary linguistic foundation.

For this reason, among other Creole languages in the area, we may talk of a Barbadian/Belizean/Trinidadian English Creole or a Jamaican English Creole. In *The Dragon Can't Dance*, Lovelace takes into consideration the Creole languages that result from the appropriation, alteration, and adaption of the English language of the colonizer by those who reject the English Creole forms and choose Standard English instead for social prestige. Kenneth Ramchand has identified "three distinct phases in the evolution of the Creole language. The first stage is associated with the early stages of colonization when African languages were somewhat impacted by imperfect English and were spoken as a kind of dialect by black slaves residing in the slave community on the plantation. The contact between African slaves and European owners resulted in a decrease in the quantity of African linguistic vocabulary in the second stage of Creole, which began around the turn of the eighteenth century.The third stage of Creole growth resulted from the expanding social interactions between enslaved Black people and White people, which led to a rise in Creole's impact on the masters' English." (Ramchand 2004).

In addition to highlighting his concept of Creolization, which upholds the cultural identity against the dominance of Western culture, Lovelace's expression of cultural identity also demonstrates the celebration of oral tradition and the socio-cultural universe of the marginalized cultural groups in Trinidad and Tobago. Inside the formal framework of this story, the declaration and defence of a creolized cultural identity transforms into a validating portrayal of culture and oral tradition inside the traditional scribal narrative framework passed down by the European literary tradition. The Creole language thus serves to validate the hybridity of this genre as a linguistic expression of Anglo-Caribbean oral culture within the literary framework of Dragon, and its application fosters the expression of cultural identity in the creation of a fictional narrative that is both culturally situated and identified.

But the idea itself still carries the colonial, biased legacy of hierarchy. It describes the hierarchical places in culture where those of European descent are superior to those of African and Indian descent. Lovelace emphasizes this in the mulatto character Miss Cleothilda. The latter isolates herself from the rest of her group and links her mulattoness to racism.

A Carnivalesque Caribbean Identity: Exploring Earl Lovelace's *The Dragon Can't Dance*

Earl Lovelace's *The Dragon Can't Dance* depicts a social and community uprising via the Trinidadian funfair, which is a colourful tapestry of mixed European and African cultural elements. Lovelace deftly weaves in detail that go all the way

back to the medieval European civilization that first celebrated Funfair, as shown in the allusions to Mardi Gras and its historical masquerade, frivolity, and revolutionary potential. Subtly incorporating these themes into the story, the work adds a wealth of historical and cultural background.

Like those who participate in the European carnivalesque tradition, Lovelace's characters use masks and gestures during Carnival to express their cultural identity while going through transforming experiences. The characters in Earl Lovelace's *The Dragon Can't Dance*, as pointed out by Richard McGuire in his article titled "To Be Dragon and Man: The Cultural Politics of Carnival in Earl Lovelace's *The Dragon Can't Dance*," are reminiscent of those in medieval European festivals of misrule; they use masquerade to challenge the authority of gigantic cathedrals and lavish mansions. As Lovelace notes, Aldrick dared to connect regular people with society's high lords, echoing the radical cultural politics of early European carnival with his comments, "This is people taller than cathedrals; this is people more beautiful than avenues with trees" (115).

Like Bakhtin's idea of "medieval carnival's potential for offering its participants a second life," Aldrick's act of making his carnival costume becomes a crucial political action. Aldrick seeks acceptance from his community and, more importantly, from his oppressors by constructing a revered and subversive alter-identity by wearing the mask. This deed is a strong declaration of his personality; it demands recognition and warns of the risk he presents.

Intersecting masquerade and performance with history, resistance, and the assertion of Caribbean identity, Lovelace's portrayal of the Trinidadian carnival in *The Dragon Can't Dance* becomes a nuanced investigation of cultural rhythm, going beyond simple revelry. Delving into the depths of this carnivalesque story reveals a thought-provoking analysis of how cultural manifestations may question social norms and assert agency in a postcolonial setting.

Caribbean as Third Space Identity

The term "third space" has been defined in many works.The term "third space" might mean:

> the intersection where new knowledge and discourses emerge from the blending andmerger of understanding and experiences from a child's home, community, and peernetwork with the more formalized learning encountered in schooling (https://www.igi-global.com/dictionary/it-is-real-colouring/30021).

The concept of a "third space" encompasses a mental environment where

students, as they traverse the interaction between cultures and languages, develop a heightened sensitivity and acceptance of many cultural aspects. At the crossroads of worlds, languages, and cultures, it stands for a critical view of one's own culture and the development of sophisticated translingual and transcultural competencies. Due to its malleable theoretical foundations and definition, this idea has lately risen from the periphery to the forefront of debates about representation and identity formation.

When Lovelace uses Carnival to investigate the Third Space, the word takes on a metamorphic meaning. It rejects the assumption that people of a certain social type have set traits and goes beyond essentialist and negative ideas about distinct cultural identities. Rather, it wholeheartedly accepts the idea that cultural identities may change and coexist in any particular place. Lovelace shows, via Aldrick in "The Dragon Can't Dance," that the Third Space is a place of change and unresolved cultural identities.

In Lovelace's view, the Thirdspace is not only a physical place but rather the merging of the material and cognitive worlds, standing in for the lived experience; this is in line with Edward Soja's trialectics of space. In this ever-changing setting, Lovelace undermines the "self and other" ideas promoted by big narratives by challenging Western hegemonic assumptions about fixed subjectivity and meaning. In this Third Space, Aldrick, who represents the hopes for genuine self-expression, fights against Western ideology and the negative views of diversity that it promotes.

Pariag's story in the "in-between space" or the "Third Space" adds weight to the ambiguities and difficulties of establishing one's identity in a dominant colonial context. By drawing on Soja's theory, Lovelace highlights the Caribbean people's lived experience, highlighting how the books blend physical and perceptual environments. The central theme of Lovelace's "Cultural Cadence" reveals an in-depth investigation of the Third Space, a transforming arena in which cultural identities are not static but rather constantly contested and validated.

This Third Space, or cognitive space that Lovelace highlights, does not allow us to say that heneglects the physical space. Itis a cultural space that gives voice to minority people and acknowledgesthe hybridity of cultures in defiance of ethnocentric traditions (Bhabha: 1994).

The Third Space is a key idea in "Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's *The Dragon Can't Dance*," which argues that it is crucial to comprehend and analyze several cultural contexts and historical accounts. Presented as "borderline conditions," the cultural hybridity present in this area highlights the fluidity of identity intersections. The process of coming into one's own and discovering

one's place in the world culminates in the Third Space. Pierre Bourdieu's theories of habitus, capital, and field provide a framework for this investigation by allowing us to examine social interactions, such as those between Pariag and the people living on Calvary Hill. As a place to discuss liberation, power dynamics, and domination, the Third Space may also serve as a springboard for new ideas about how to communicate, collaborate, and build connections that change lives. Within this robust theoretical framework, Lovelace's story develops, offering a detailed examination of the nuances of Caribbean identity.

The Third Space is transformative...It is a space peculiar to itself that is not simply the space between or the sum of different cultures, but a space where the enunciation ofcultures is a transformative, emancipatory act (Waterhouse, McLaughlin & McLellan, Morgan, 2009: 3).

The work by Lovelace emphasizes the "creation of a hybrid identity that relies upon cultural experiences" and describes space as a hybrid.

Conclusion

In conclusion, "Cultural Cadence: Exploring Caribbean Identity in Earl Lovelace's The Dragon Can't Dance" reveals a thorough investigation of the Third Space as a dynamic space where cultural identities are negotiated and confirmed. By highlighting the importance of learning about other cultures and their histories, Lovelace's story sheds light on the precarious circumstances presented in this area, painting it as the last stop on a path to self-discovery and identification. We get a deeper understanding of the complex relationships at Calvary Hill via Pierre Bourdieu's notions of habitus, capital, and field. By providing a forum for discussing liberation and power relations, the Third Space may be a catalyst for creative problem-solving and the introduction of novel interpersonal dynamics. The narrative encourages a greater understanding of the pliable and robust nature of Caribbean identity within the intricate rhythm of history and culture as its protagonists traverse this complicated landscape while also questioning essentialist ideas. Not only is Lovelace's work an impressive literary achievement, but it also serves as a powerful reflection on the resilience of people dealing with the intricacies of their own identity.

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Searching Roots: A Diasporic Study of Bharati Mukherjee's *The Tiger's Daughter*

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Mukherjee The Tiger's Daughter is the only novel in her writings that emphasises national construction through the cliché of the immigrant's return to motherland.

Abstract:

This paper examines the experience of an immigrant who returned to her country of origin in quest of her roots but discovered that she was without roots even there - in India with reference to Bharati Mukherjee's *The Tiger's Daughter* (1972). The story was created during a trying time in her life when she was trying to figure out who she was in relation to her Indian root. A young girl named Tara Banarjee Cartwright, who is the great-granddaughter of Hari Lal Banerjee and the daughter of Bengal Tiger, the proprietor of a private corporation, is central to the novel's plot. When Tara is fifteen, she moves to America to pursue higher education, where she struggles to adjust to American culture. She experiences home sickness, nostalgia, dread, and rage as a result of racial discrimination. She marries David Cartwright, an American, after falling in love with him as fate would have it. As their cultural differences become more apparent, there is a lot of anger and maladjustment, but Tara is continually trying to find a middle ground.

Keywords: Immigrant, Roots, Diaspora, Culture, Expatriate

Searching Roots: A Diasporic Study of Bharati Mukherjee's *The Tiger's Daughter*

Bharati Mukherjee is exceptionally placed amongst contemporary Indian English novelists. She used a canvas of larger perspective than others, demanding the right to be a novelist of plenum rather than that of disillusionment, despite being a writer who

is normally from a diaspora. Her personal biography, which has been described as a text in a form of perpetual immigration, contains numerous (dis)locations, and she has refined these locations into a literary and cultural poetics that she hopes will serve as a revisionist theory for modern residency and citizenship in the United States. She claims that she sees the immigration procedure as the theatre and the setting for the most thrilling dramas of our day.

Mukherjee *The Tiger's Daughter* is the only novel in her writings that emphasises national construction through the cliché of the immigrant's return to motherland. It is not accurate to link the immigrant's return to India with an unquestioning understanding of what Indianness entails or entails in order to reclaim one's roots and the stability of one's cultural identity as an Indian. A dismantling of the nationalist narrative of a unitary homeland is also necessary, as the text foregrounds dynamics that are frequently ignored and structure the immigrant perspective. These implications are both material and ideological, and they arise from the material and ideological implications of the immigrant writers' in-between locations.

In *The Tiger's Daughter,* Mukherjee expresses her exiled preoccupation with Calcutta through her. She vividly projects through the experience of her protagonist, an Indian woman named Tara, who is in Calcutta on a visit - the city she remembers - in this novel, which was written in Montreal more than ten years after she had left the city. Considering the pictures, she had seen clearly indicated the end of her class's way of life, Tara cannot help but question if it may still be home for her and those in her class.

The Tiger's Daughter adapts the idea of a person returning home after choosing to live abroad and comes to the conclusion that leaving is preferable to what "home" has become into. The heroine Tara's realisation that the city and the people she had returned to live with after seven years abroad were in a terminal state of decline, her growing awareness of her foreignness of spirit, and her eventual realisation that her future lay not in it but in exploration are the main themes of the novel.

The story's genuine beginning took place on a soggy night in the year 1879. It was the day of the lavish wedding celebration of Hari Lal Banerjee, the "Zamindar" of Pachapara Village, and his daughters. Hari Lal Banerjee had no way of knowing what was ahead for his future generations as he stood beneath a bridal canopy on his home's roof. He was oblivious to the groaning, imprisoned spirit of change. Because even a clever man in those days could not have predicted the shadows of suicide or exile, of Bengali soil being divided and ceded, or of workers rising up against their employers.

Life in Pachapara remained cheerful after the marriage of Hari Lal Banerjee's daughter, and numerous further marriages and deaths also occurred. After two summers, Hari Lal Banerjee was murdered while resolving a dispute. He passed away along with the Banerjee family's entire reputation and power. At the time, nobody imagined that decades later, a young woman who had never visited Pachapara would cry for the Banerjee family and attempt to understand the causes of its transformation. She used to sit by a window in America and daydream about her great-grandfather, Hari Lal, while she pondered the distance separating him from herself. This young lady is none other than Tara, the granddaughter of Bengal Tiger, the illustrious owner of Banerjee & Thomas (Tobacco) Co. Ltd., and the great granddaughter of Hari Lal Banerjee. At the young age of fifteen, Tara's father sends her off to America for further studies. This young Indian girl experiences both dread and rage as she adjusts to life in the United States.She falls in love with an American due to improbable circumstances.

Mukherjee's account of Tara and David's fortuitous encounter reflects her confidence in destiny. David Cartwright, Tara's spouse, is entirely of Western descent, and she is constantly concerned about this. She is unable to explain to him the subtler nuances of her family's history and Calcutta existence. Their cultural disparities are at the heart of her failure to do so. In India, a marriage involves more than just the joining of two people; it also involves the joining of two families. However, in western nations like the United States, a marriage is only a contract between two people. David dislikes genealogy and frequently misinterprets her devotion of her family as being overly dependent. Because Madison Square was intolerable and her husband was a foreigner, she feels extremely nervous when he asks ignorant questions about Indian customs and traditions.

Seven years after their last journey, Tara decides to visit India. She has been dreaming of this return for years and believes that if she goes back to Calcutta, all of her doubts and mysterious anxieties from her time abroad will miraculously vanish. However, this never happens. the latest iteration of Tara is unable to regain her previous perceptions and perceives India with a foreigner's keen eye. Her entire perspective has altered. An expatriate's vulnerability is described by Shobha Shinde as follows: "An immigrant away from home idealises his native country and cherishes sentimental recollections of it;" ("Cross-Cultural Crisis in Bharati Mukherjee's *Jasmine* and *The Tigers Daughter*," 58) Tara shares these sentiments while living in America, but when she returns home, she finds that the hostile environment has changed, shattering all of her romantic notions. She understands that the noise of America has suffocated her childhood recollections.

America seems like a fantasy country to her now that she has returned to India. Even though it has only been a few days since she left America, she still feels as though she has never left India; her former sense of pride returns. She had no idea that seven years spent abroad, a husband, and a brand-new blue passport could be so simply erased. David, her spouse, appeared to her to be far less genuine than the Nepali man with the flat face who had extrasensory awareness. She observed as David's spry face sank into the spider's body and the Nepali's fleshy neck folds. She is horrified by the grime and disarray of Howrah Station as soon as she arrives there. While at the station, Tara feels entirely alone while being surrounded by her army of family, sellers ringing bells, beggars tugging at sleeves, and kids coughing on the tracks. Except for Bengal Tiger, everything seems surreal to her.

She momentarily fears going crazy. Even her father appeared to have evolved into a representative of the outer world. He had evolved into a pillar supporting a balcony whose aesthetic value and usefulness had long since passed. She experiences a brief sense of calm when she gets home. On days when she believed she would not survive, she recalled shaking out all of her silk scarves, ironing them, and hanging them to make her apartment feel more Indian.

The expected response to the "loathsome scene" is disgust and apathy, which is especially fuelled by aunt Jharna's characteristic "range of the repressed" when she confronts Tara. Tara says, "Wanting to spare herself the humiliation of the scene," "Have you tried plaster casts and special shoes, aunt Jharna?" (36). You think you are too smart for this, don't you?, the aunt snaps, her fury boiling over. Aunt Jharna made a violently low laugh. "You've returned to mock us, haven't you? Why do you have the authority? Your dollars in the USA? Your mlecha husband? (36). However, Tara is saved by the remnants of a love encounter on a similarly "violent day."

Tara must therefore come to terms with the new Calcutta throughout the course of the novel and come to the realisation that the pictures of the city she had stored in her mind in North America do not now correspond to the city sceneries she was now experiencing on her journey home. She learns that "Calcutta had altered considerably, with the exception of Camac Street, where her parents lived; even Camac Street had felt the first stirring of death" (99).

While Tara serves as the third-person centre of consciousness through whom Mukherjee expresses her dissatisfaction with the changes that have occurred in Calcutta, the reader mostly observes events from Tara's perspective. As Maya Manju Sharma mentions in "The Inner World of Bharati Mukherjee," "that Tara is the alter ego of the author is clear from the autobiographical details in *Days and*

Nights; the testing of Tara are also battles in the growth of the author's sensibility from that of the expatriate to that of the immigrant" (5).

Mukherjee has stated that the novel is not autobiographical and that it is not based on any real people. She suggests that one distinction between Tara and herself is Tara's passivity, which is a quality "dictated by her dramatic purpose in the novel" and the reason why someone like Tuntunwala can abuse Tara. Mukherjee claimed that Tara has to be permeable and passive in order to observe even the tiniest vibrations in her society. Instead of acting, she had to respond. Without a doubt, Tara's passivity makes her the ideal tool for capturing the disturbing features of modern Calcutta. Unable to say "no," she will go out with the mysterious Joyonto as well as the repulsive Tuntunwala to see the slums that are being constructed on the old man's property. She wanders in and out of several social circles while being perceptive, sensitive, vulnerable, and just a little confused. This exposes these social circles to our observation.

At the novel's end, Tara was still stranded in her automobile across from the Catelli-Continental and questioned whether she would ever leave Calcutta and, if she did not, whether David would ever understand how much she loved him. What finally happens to Tara is left up to the readers' speculation in this story that ends in the "medias res."

Mukherjee's claim carries weight because she married an American as well, making her well-qualified to express the same opinions in an honest manner. Her assertion that she felt no conflict, however, seems improbable. The bulk of commentators refer to Tara as the author herself, and she is caught between two civilizations. Her America is a violent and horrific place, far from being a nation of promise. All of her attempts at assimilation will inevitably fail because she is an outsider in this world of strangers. She defies family custom and weds David, an American. Additionally, it is an effort to gain security in a foreign country. However, her marriage fails because it was an impulsive, emotionally driven choice. She always feels anxious and uneasy since she does not fully get David and his civilization. She fails badly in her attempt to become more Americanized and loses her Indian identity. In addition to being an immigrant, Tara is a woman. In the Indian setting, this is what truly differentiates things. Because Indian parents discriminate against their male and female children from infancy, a woman's fate is established very early in life. The girl is constantly reminded that she needs to relocate and that she must be docile and assimilative under any circumstances. She begins a life of dualism and conflict as a result, starting in her early years. She experiences a horrible problem after being married when she is forced to fit into a completely other system.

This in and of itself is a type of migration - from one's original self to an imposed one. And relocation to another nation exacerbates this issue.

In *The Tiger Daughter,* by breaking all the societal taboos by marrying a foreigner, Mukherjee shows what it's like for a fifteen-year-old girl to leave her wealthy, privileged home and return as a young woman. She then explores whether she can reclaim her place in her family. As she continues to observe the crowd's use of its size to surround or gherao, paralysing movement, political demonstration, street and bustee (squatter) life, initially from the security of the balcony of the upscale Catelli Continental Hotel, and finally marooned in a car in the middle of an enraged mob, she believes that all the questions that compelled for answers at Vassar would be answered. But it was in vain since the cultural divide has severed all communication links.

When Tara moves to the west, she experiences a new birth in Vassar's womb and development in graduate school. The newly born consciousness, which was given birth in dorm rooms and classrooms by a Western curriculum and consciousness, aspires to keep its past at the core of knowledge that lacks vision. Tara must therefore travel to the Catelli-Continental, the omphalos of all vision. Tara starts to trade vision for understanding. She sees the image flashing, pinching, pulling, and slapping through the mob that is encircling the hotel towards the end of the novel as she sits freezing in the Fiat, wondering whether she would ever see her husband again. In a sense, the unrest outside is merely an expression of Tara's interior state of mind, and by abandoning her in the midst of it, Mukherjee may be hinting to the insurmountability of such struggles.

Since her marriage to an American and her western education are enough to label her as a "alienated" westernised lady, Tara finds it challenging to relate to her family, city, and society in general. The underlying assumption is that she must be inherently estranged since she has been exposed to and adopted Western values. Indian, even when she attempts to "articulate" her continuous attachment for and identify with India, the voice lacks conviction.

The Tiger Daughter is intended to depict the plight of a person who returns to her own country after a period of self-imposed exile: to such a person, home will never be home again, and life in exile, cruel as it frequently is, will be preferable to what home has become. Tara learns towards the novel's end that the greenery and trees she had imagined the pastoral India of her youth to be no longer existed because something or someone had wiped them out. She had fantasised about returning to Calcutta when she was in New York, but the trip had only left her with wounds. Finding out that even after only seven years outside the world to which

she had a natural right to belong - a world to which Tara had chosen exile - she "had slid outside" is particularly upsetting for her. As a result, even though the novel concludes with Tara stranded in a car surrounded by rioters, she wonders whether she will ever leave Calcutta and, if she does not, whether David will ever realise how much she loves him. The reader may be certain based on Tara's mental development throughout the novel that if she did get out of the automobile, it would be to board the next flight home to the United States.

To sum-up, Mukherjee's *The Tiger's Daughter* introduces a fearless new voice in English-language fiction from India that will depict the plight of the Indian who has chosen to immigrate to the West and must now re-evaluate her links to her native country. To get to the point where she could finally celebrate immigrant life and immigration to the United States, Mukherjee had to write before she could cut her links with her native country and cast her lot with numerous expats in North America.

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Contextualizing the Cultural Conflicts in Jhumpa Lahiri's *The Namesake*

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The story of The Namesake examines the value of a name in identifying a person's identity and in asserting a societal one. The narrative starts off linearly with Ashima Ganguli and her husband Ashoke living in Boston as Ashoke attends MIT for his doctorate in electronic engineering.

Abstract:

This This paper attempts to explore the lives of immigrants and discusses the efforts that made to adjust in a foreign land inJhumpa Lahiri's *The Namesake*. The novel explores the challenges a Bengali marriage faces when living abroad, including cultural clashes, parent-child relationships, generational differences, identity issues, etc. *The Namesake* describes the experience of an Indian woman named Ashima, who moved to America after being married and endured a lot of suffering by occasionally longing her native country. Ashima comes from a typical Hindu Bengali family that resides in Calcutta. It could have skilfully described non-resident Indians' traumas, their identity dilemma, the generational gap, and most importantly, cultural conflicts in *The Namesake*.

Keywords: Identity, Immigrant, Culture, Displacement, Difference

Contextualizing the Cultural Conflicts in Jhumpa Lahiri's *The Namesake*

Jhumpa Lahiri is a major contemporary Indian American women writer. Her method, which is everything but sensationalist in explaining the psychology of Bengalis who have assimilated into North American cultures, is what makes her sensational. She is torn between the peculiarities of the American way of life and the sociocultural nuances of her Indian roots. She has a remarkable ability to notice how people behave.

Lahiri's *The Namesake* explores immigrant

struggles in a foreign land. Her work centres on this conundrum, this feeling of emotional exile, and the agonizing suffering it brings. It also addresses the issue of immigrants' clashing cultures in their new country and their home country. Her novel deepens and enlarges on her recurrent themes. The emotional roller coaster, life as an immigrant, the collision of cultures, and the convoluted relationships between generations.

The Namesake presents a fantastic range of encounters gleaned from the cultural collisions spreading in many directions. Lahiri attempts to depict the trauma of Indians in loneliness and effectively strikes a balance between their acquired and native selves in regards to domestic and international issues. It seems that "Most of her characters keep hanging in the limbo between two identities non-Indian and Indian a fact that brings Jhumpa Lahiri fairly close" (Jha's "Home and Abroad: Jhumpa Lahiri's *Interpreter of Maladies,*" 15).

The story of *The Namesake* examines the value of a name in identifying a person's identity and in asserting a societal one. The narrative starts off linearly with Ashima Ganguli and her husband Ashoke living in Boston as Ashoke attends MIT for his doctorate in electronic engineering. Ashima's only commitment is to cook as she waits for her husband's tardy return to the house. The birth of their first child, Gogol, who is named after the Russian author Nikolai Gogol, adds some activity to her life.

Ashoke had every reason to cling to Gogol with all his might because it had actually saved his life during a railroad accident. In Howarah, Ashoke boarded the train and settled into his second-class sleeper compartment to read the collection of Gogol's stories. The seven bogies and the engines derailed from the broad-gauge railway about 2.30 in the morning, sounding like a bomb going off. The first four bogies sank into a depression and collided with one another, killing the passengers as they slept, while Ashoke's bogy, which was in the seventh, also capsized when it was thrown farther into the field by the force of the accident.

Children sobbing, Ashoke covered in blood, and the relief official taking surveys hurt. Many rescue workers were digging up the bodies and rushing the partially dead to the Tatanagar hospital. Ashoke was found holding a wad of paper and waving for assistance. The whiteness of the paper was extracted from the rubble and set on a pedestal in opposition to the encroaching darkness. His right femur, pelvis, and three of his right-side ribs were all broken. He keeps on recovering for weeks at a time. He was no better than a corpse, and his brain was spinning from taking painkillers nonstop for so long. Though the horrific recollection of the train crash still lingered in his thoughts, he was soon back on his feet. The unpleasant

recollection followed him to Boston, and he expressed his gratitude to Gogol, who had saved him and given him new hope while death was staring him in the face.

Since Gogol's writing saved his life while he was on the edge of passing away, Ashoke has always felt a need to repay him. Due to the strictness of the requirements, this is especially evident when Ashoke's baby needs to be named before the mother and they are awaiting a letter from the child's great grandmother. Ashoke gives him the name "Gogol" because in his mind there is no other name more appropriate than the well-known "Gogol." Ashima was first taken aback but was given the assurance that the baby will be given a new name once they received a choice from his great grandma. They do not view a nickname as a social name. The baby boy is given the name "Gogol" under pressure from the circumstances because Ahsoke and Ashima are negotiating from abroad, and this is how the boy is referred to among the Ganguli family and acquaintances.

Ashima no longer complains about being bored, as Gogol is now responsible for taking care of her during the day. Soon after Gogol turns five, Ashima learns she is pregnant once more. Ashima gets Gogol ready to play with friends who will be there forever. Aside from being a completely respectable Bengali good name that means "one who is entire embracing all," he is also assured that his schooling will give him the new moniker "Nikhil," which "bears a gratifying resemblance to Nikolai" (44).

Gogol does not seem excited when it is mentioned. With tears in his eyes, he hates. He once questioned why the name was changed. His parents reassure him that, like all of their Bengali friends in America and their relatives in Calcutta, they too had two names."They placate him by saying to me and your mother you will never be anyone but Gogol" (44). At school, Gogol is referred to as Nikhil, and he is very displeased with the way his new name is said. He is distressed by it. The principal decided to let the boy continue going by Gogol after observing the boy's aloofness when his name was spoken. Now at peace, Gogol is pleased that the principle chose him over Nikhil. Gogol is fascinated by his education, and he enjoys attending class and learning the material taught there.

To Gogol's surprise, when the kids were instructed to rub the gravestones with crayons, the names of the deceased included names like Smith and Collins but not Gogol or Ganguli. He now understands for the first time that he has never met another Gogol. He thought that his name had an odd bearing and that names simply fade with time and pass away as people do as he walked from one cemetery to the next. Gogol's father gives him a gift for his fourteenth birthday, adding to the oddness of his name. He is too young to have the freedom to adopt the characteristics of his

name as an ideal, His father is disappointed by his lack of protest when the hefty bound book is accepted. Gogol scans through the book, but he knows that any explanation would seem phony to him at this age.

Gogol realizes that he only has an alternate identity, like his parents, when they are among Indians on their own territory and even his strangest namesake suddenly sounds absurd to him. Gogol and Sonia spend eight months of Ashoke's leave of absence living in India, a country they despise so intensely that they feel imprisoned in a strange environment. Gogol flits between several relatives as he attempts in vain to get away from the oppressive captivity. On his trip to Agra, Gogol first travelled back in time, opening a window into the man he would spend the rest of his life trying to discover.

Gogol is affected by the transit on his way back to Boston. Still separated by their daily routines, chained to a different schedule, and experiencing a closeness that only the four of them can. Gogol and Sonia once more withdraw into their three separate chambers and enjoy their privacy without anyone checking their eccentricities. Gogol's isolation is a result of his disorientation with his identity. His running away, dating, late partying, and exclusion of group cohesiveness. The parents don't find this weird because they have never gone on a date and have never hired a tuxedo for a junior prom. Gogol has a distinct mentality to himself because of his seeming lack of interest in women. He thrives on physical contact in order to emulate an American adolescent and erroneously destroy Mr. Lawson's description of "Gogol" as a social loner. He now takes on a second identity, and when he introduces himself as "Nikhil," he speaks with trembling and furrowed brows to hide the confusion of names he was taking on. He simultaneously feels guilty and elated, as though he is being shielded by something invisible. When he admits to his pals that he had engaged in physical intimacy with a girl, his companions react with surprise, and Gogol realizes that he has nothing to do with it, saying, "It wasn't me" (95).

Due to his new name, Gogol has become irritable, crabby, and grumpy. When by alone, he keeps telling himself that many people - including performers, writers, and revolutionaries - change their names. He wondered if Nikolai Gogol had changed his name at the same time. He is separated from his family during the summer of 1986, and it is at this point that Nikhil develops a strong identification as Gogol. To aggressively identify himself as Nikhil, he starts doing things that could destroy every aspect of Gogol's identity and improvise the creation of a new one.

Gogol ultimately chooses to adopt Nikhil as a social identity. The agony and shame he realized at the mention of Gogol were too much for him to bear. He submitted a request for the modification and then showed up in front of the court to

justify it. Gogol immediately admitted his hatred for his name when the judge questioned him about why he wished to change it. Soon after, he changed his name with all the organizations connected to his daily life, including his motorcycle, banks, and school. He also gave his parents a copy of the decree to preserve in their sale deposit box. With the new identity, he feels like a new person and wants to let everyone know that he still cares about his friends and parents. He will always be known as Gogol, and the echo of that would ring in his ears when he travelled to India for vacation. However, the new name appeals to him, and he is delighted to hear his suit-mates use it. Soon Nikhil becomes conscious of the complications his double identity -

Going forward, Gogol wants to avoid any associations that can cause identity confusion. In order for his "Nikhil identity" to triumph over his "Gogol identity," he avoids seeing his family on weekends and during holidays and begins making friends. In his final act of desperation, he turns into a battleground for the two. Ruth, whom he meets in a shuttle train, is the first person he gets close to. Gogol reveals more and more of himself to Ruth till he eventually reveals who he is as a person? Ruth appreciates his openness and makes herself available to him, only for him to express gratitude that she was no longer a virgin. So much physical intimacy develops between Gogol and the other person.

Gogol begs his parents for money to come to England but is turned down since he is so keen to meet Ruth. When Ruth reveals that she has extended her summer course for an additional term and that her return has been delayed, the disappointment grows. In order to save up enough cash to at least catch a glimpse of Ruth, Gogol is now employed as a dishwasher at an Italian restaurant. For a day, they rent a room, and Ruth plays the role of his pretend lover once more. The separation between the two is completed when she also expresses a wish to stay in England to pursue a career in architecture. To erase his first romantic setback, Gogol yearns to see his family once more.

Gogol lets his family know that he will be visiting for the weekend. But because of a suicide on the tracks, his train is delayed, so he calls his parents to calm them down since they were already feeling anxious. His father tells him about the accident he was involved in right at this point. Gogol was listening to what had happened with astonished eyes as he described how his father had experienced death up close. He now imagines with horror, "...his father's mangled body, among hundreds of dead ones being carried on a stretcher, past a twisted length of maroon compartments" (115). Once more, Gogol discovers that the "Gogol-identity" prevails over the "Nikhil-identity." With a degree in architecture, he currently resides in

New York and actively pursues advanced knowledge in his area of expertise. He meets Maxine here, and in his mind, she takes the place of Ruth. Even though she makes him think about Ruth, she becomes the centre of his universe. Maxine is now Gogol's lifelong companion after being flattered by the tenacity of the pursuit. The intimacy with Maxine is not always present. When Gogol's parents find out that their son is living with Maxine at her home, they are upset in their son's closeness. The harm occurs when no family members are present when Ashoke passes away after a heart attack in a hospital. The significance of life on our planet is called into doubt by the suddenness of the death. Maxine finds Gogol's reflections ridiculous. When Gogol seeks undisturbed privacy, she rejects him since she just wants physical closeness with him. Because Ashima's soul resides in him, as it does in the case of any mother, for whom motherhood is the first obligation in life, Gogol's separation causes her additional agony. Once more, Gogol enters the world that Ashima inhabits while Sonia provides her complete relaxation.

Ashima now assumes responsibility for forming an alliance for her territory. She sets up a meeting between Gogol and Moushumi, a friend's daughter. Gogol initially disapproves of the choice of her mother. But he meets Moushurni voluntarily as a sympathetic companion. The two encounter each other so regularly that they eventually become accustomed to each other's presence and engage in physical contact. As a result, they agree to get married because they both think the other is the ideal spouse. After the wedding, Moushumi begins her new life as a housewife, but she quickly loses interest in it. Strangely, the marriage's sanctity does not charm her soul, and she searches for occasions when he might be free from the feel of domesticity.

The aloofness of Moushumi surprises Gogol. Suddenly, Moushumi makes the connection to one of his former instructors, who had mesmerized her with his presence and attitude. When she was in her teens and wanted to be tum down by him, Moushumi offers love to him. She was seen by him as a little girl. Later, as he left Moushumi's reclaim of interaction, she had forgotten about him. When she finds out he's in the city, her old admiration for him comes back, and Moushumi keeps up a covert physical relationship with him. She used to meet three times a week before Gogol discovered it and thought she was working long hours for her job. Moushumi continues to play the part of a devoted wife without feeling any feelings of desertion. They break up after a formal legal separation when Gogol decides to end the relationship after finding out about Moushumi's involvement with Dimitri. Ashima is about to board a plane for India, so Gogol, who has recently become single once more, returns to his family to bid her farewell. A small party is

planned for Ashima to say goodbye to her friends, and Gogol, who is feeling vacuous, enters his room to retrieve a camera at his mother's request and rediscovers his father's gift. a compilation of Nekolai's short stories Unaware that his absence would soon be noticed, Gogol suddenly feels a strong need to read Gogol. He once again examines his true identity by assuming the Gogol identity from the first stage out of fear of receiving a call from his mother or her presence in person. *The Namesake* therefore discusses the protagonists' experiences growing up in different cultures.

In *The Namesake*, Indian roots and American life are to be more precise, at least in the case of the novel, Calcutta on the one hand, and Cambridge and New York. On the other, it provides readers with different paradigms of life among people representing distinct cultures and worldviews. In her diasporic identity, Lahiri has expressed her personal background and Indian lineage of her Eastern origin.

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Female Psyche : An Insight into Women's World

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Indian English literature in the recent past has attracted widespread interest both in India and abroad. It has realized a great significance in world literature. The recent women novelists of India have generally concentrated on the plight and problem of women in society.

Abstract:

Feminism is a broad term with varied definitions to support women for their rights and interests. It includes a range of movements that are social, political, and economical that spun over thousands of years. The term can also be said in the following: "feminism is a form of theory: the theory which identifies and opposes what it calls sexism, misogyny or patriarchy. But feminism is not just a matter of words; it is also a way of living and struggling against the status quo" (Finlayson 4). Feminism has penetrated worldwide and upheld the necessity for equality between the sexes. The theory has inception in Western history and then spread to other parts of the world. Feminism is not only a theory but a practice that is very much alive and practiced by women around the globe.

Keywords: Submissive, discrimination, oppression, struggle, self-sacrifice.

The renowned feminist Bell Hooks has defined the term as "a movement to end sexism and sexist oppression" and as a "liberation movement". The definition of the Hooks concerns the opposition to the dominance of the men and it takes a practical approach to the movement. The supremacy of men termed "patriarchy" is the sole reason for the subjugation of women. Patriarchy is a system that operates at varied levels in society and controls the feminine directly or indirectly. The established order in the public makes womanhood suffer and they are worn out in the process of living by the tradition.

Feminism has its roots in the social movement at its inception. However, feminism before became a major topic of discussion; there were women in the past that broke the norms of society. Such feminists were present in different spheres of life. Hildegard of Bingen, a religious nun who was born in the 11ᵗʰ century is one of the examples. Clearly, she was intelligent for her generation and wrote remarkably on the motherhood of God. Women voiced out their opinions about God which were thereby not heard by the commoners. Queen Elizabeth of England was proficient in Latin, Greek, and French and ruled the nation with self-assertiveness. The woman proved that she rule the country with courage just like a man.

Indian English literature in the recent past has attracted widespread interest both in India and abroad. It has realized a great significance in world literature. The recent women novelists of India have generally concentrated on the plight and problem of women in society. Their portrayal becomes realistic. The characters created by them are torn apart by the conflicting forces of tradition and modernity. The women novelists of the twentieth century have attempted to display the predicament of modern women. They have written about Indian women, their problems and their conflicts against the background of contemporary India. They are dissatisfied with the forbidding cultural, natural, or sexual roles assigned to women by men. So, in their novels, they have written about this female resistance against a male-dominated Indian culture. In the twentieth century, several women novelists made the most significant contribution to the field of fiction. Among them, the notable names are Kamala Markandaya, Ruth Prawer Jhabvala, Anita Desai, Nayantara Sahgal, Attia Hossain, Santha Rama Ray, and Shashi Deshpande.

Among the contemporary Indian novelists in English, Shashi Deshpande occupies a unique position. She is the only novelist who rises like a star feminist among the woman novelists of India. The conflict between tradition and modernity finds a prominent place in the portrayal of women by Shashi Deshpande. In her novels, she deals with middle-class educated women who are economically independent, but emotionally dependent on men in their families. Normally, an Indian woman who is bound by tradition does not care about her personal happiness in the family. She may sacrifice her happiness for the welfare of her family. She tries to uphold the tradition and conventions of the society in which she lives. Though she fights for her rights, she never wants to violate the traditional codes of the society. Shashi Deshpande has reflected the same theme in her novels. The novels of Shashi Deshpande deal with problems and conflicts in the minds of female protagonists. They struggle for their rights but ultimately submit themselves to the traditional values in this transitional society.

Shashi Deshpande was born in 1938, at Dharwad, in Karnataka, India. She is the daughter of the renowned dramatist and Sanskrit scholar, Sriranga. Her father is described as the Bernard Shaw of Kannada Theatre. Shashi Deshpande must have acquired an intellectual bent of mind and a love for reading from her father. Her ability has enabled her to win degrees in Economics from Elphinstone College, Bombay, and in Law from the Government Law College, Bangalore. She has also got a postgraduate degree in English and a diploma in Journalism. As an intellectual man, her father's plays are all about ideas. On the contrary, the novels of Shashi Deshpande are about human beings and characters. For Shashi Deshpande, every novel starts with people. Her characters are all human beings whom everyone could come across in day-to-day life.

Shashi Deshpande has begun her writing career in 1970. She initially starts writing short stories of which several volumes have been published. She herself admits that she has begun writing the literary work very casually. In an interview, she recalls the incident which made her a writer. Some twenty years back, she accompanied her husband, a commonwealth scholar, to England. There, they stayed for a year. In order not to forget her experiences in England, she had begun to write them down. Such writing had been published by Deccan Herald on time. It encouraged her to try a career in Journalism. So, it had begun very accidentally. Shashi Deshpande started writing short stories when she worked for the magazine, The Onlooker. Her short stories have been published promptly in magazines.

There are four collections of short stories. They are The Legacy and Other Stories, It was Dark, the Miracle and it was the Nightingale. Till date, Shashi Deshpande has written seven novels. They are *The Dark Holds No Terrors, If I Die Today, Come UP and Be Dead, Roots and Shadows, That Long Silence, The binding Vine and A Matter of Time.* She is the winner of three awards for her novels. *Roots and Shadows* won the Thirumathi Rangammal Prize for the best Indian novel of 1982-83. *That long Silence* received the Sahitya Academy Award in 1991.Shashi Deshpande has got a major award for *The Dark Holds No Terrors.*

Shashi Deshpande has also written four books for children. They are A Sum-Adventure, the Only Witness, the Hidden Treasure and The Narayanpur Incident. Shashi Deshpande has not been influenced by any one of the writers belonging to India or abroad. She loves to read Somerset Maugham. But she has never been influenced by him. Shashi Deshpande likes to read the writings of Jane Austen regularly. But it never makes any particular influence on her. She has also enjoyed reading Dickens and Tolstoy. She admits the fact that some feminists like Simone de Beauvoir and Germaine Greer have stimulated her thoughts.

Shashi Deshpande is a very recent author of Indian writing in English. In the

beginning, she has been interested in bringing forth the changed society in her works. Later she laid more emphasis on women. She has been very much attracted to the women characters. She herself says that she knows how the woman feels and she could feel the mood of India. Hence woman occupies the central place in Shashi Deshpande's novels. Shashi Deshpande's protagonists are women who are struggling to find their own voice. They are in search to define them. They try to find meaning and purpose in life. Her women are educated, self-conscious, and sensitive. Their revolt against the rigid social and family set-up comes out of necessity. Shashi Deshpande's women seek freedom, but not in the western sense. They conform to the society where they live, without turning away from one's own culture. Shashi Deshpande's novels occasionally include autobiographical elements. But her characters and incidents are not directly taken from her own life. She creates her characters by making use of her own experiences and memories in her life. Memory plays a significant role in Shashi Deshpande's novels. The narrative meanders between the past and the present. Hence Shashi Deshpande uses some devices like the flashback, light of memory and interior monologue in her novels. Moreover, her novels portray the plight of middle-class Indian Women, their inner world and the quest for identity, their relationship with family and society, marriage and sex and their disillusionment.

To sum up, Shashi Deshpande is indeed one of the most important Indian novelists in English. Her real contribution lies in the portrayal of the plight and problem of middle-class Indian women who are educated and economically independent. She is a humanist rather than a feminist. Her chief consideration is the human predicament. The suppressed world of Indian women comes to light in her novels.

Shashi Deshpande's novel *The Dark Holds No Terrors* is about a well-educated, economically independent woman's search for identity. The novel discusses the male ego which is not ready to accept a secondary position in marriage. The novel narrates the experience of the protagonist Sarita, who enjoys a greater economic and social status than her husband Manohar. Her narration also enables the readers to understand how the husband in a marriage develops an inferiority complex when his wife acquires a superior status in society. The novel also discusses gender discrimination which is shown even by parents toward their daughters. The novel presents the plight and conflict of Sarita and her attempts to reconcile to real life.

In *That Long Silence*, Shashi Deshpande has portrayed the irony of a woman writer who is also a young housewife. Jaya, the protagonist, is the representative of the modern young woman. Although she is well-educated, she is not able to come out of the tradition-bound Indian society. Being a writer, she has to present her views and ideas before society. But she remains silent thinking of her present. She

finds herself out of place in a society that is meant only for men. The novel deals with the protagonist's self-doubts and fears, her quest for self, her constant fears of displeasing her husband, her failure as a writer, the conventions of society and her submission to the norms of traditional society.

The Binding Vine portrays the middle-class female protagonist's predicament in a male-dominated society. It also presents her juvenile love, meaning and happiness in life. The novel is the personal tragedy of the protagonist Urmila. She faces two victims -Kalpana and Mira who are the victims of man's lust and woman's helplessness. Shashi Deshpande boldly portrays the agony of a wife who is raped in the name of marriage. The theme of marital rape has not been touched upon by any other Indian writers in English. The novel portrays how women are emotionally dependent on their husbands even though they are economically independent. The novel deals with the protagonist's silent revolt against the conventional society but ultimately compromises with the existing reality because of her bondage with a family relationship.

The novel, *Roots and Shadow*, is based on the themes of tradition, family life, marriage, patriarchy, domestic abuse, self-delusion, and adultery. The author has tried to display the complex web of interpersonal conflicts and interpersonal contradictions affecting all our lives. Indu considers her education and wit as her medals of superiority but fails to show her strength in her individual battles. All her life she pretends to be a rebel but her life ends up being a summation of responses to others, be it retaliation against Jayant and Akka or persuasion of Naren and self-indulgence. Shashi Deshpande, an eminent novelist, has emerged as a writer possessing deep insight into the female psyche. Focusing on the marital relation, she seeks to expose the tradition by which a woman is trained to play her subservient role in the family. Her novels reveal the man-made patriarchal traditions and the uneasiness of the modern Indian woman in being a part of them. Shashi Deshpande uses this point of view of present social reality which is experienced by women.

In the novel, *A Matter of Time*, according to the narrator, the hero and heroine do not matter so much in the story of an arranged marriage; it is the parents. The truth of this statement is borne out in Manorama's marriage to Vithalrao. Manorama was the daughter of a poor village Brahmin while Vithalrao was an educated son of a well-to-do man from Bangalore. Vithalrao's father did not hesitate to do what could have damned him in the society he lived in: make an offer to a girl's father for his son. Also, it was Manorama's mother who had sent her daughter to Yamunabai's school at a time when schooling for a girl was something that could come in the way of her marriage prospects. And she did this in spite of the fact that Yamunabai and most of her students were not Brahmins.

During a conversation, the talk veers towards a person who was interested in Goda and who died a year later. At this point Goda shudders involuntarily, prompting Sumi to wonder whether it is this that has helped Kalyani to endure everything; the fact that Kalyani has the right to all the privileges of the wife of a loving husband. After Shripati's death, they find in his will he has left the house to 'Kalyani, daughter of Vithalrao and Manorama.' Goda had looked anxiously at Kalyani when Anil read the will, but for Kalyani, clearly, there was no sting in the words that took away her marital status. The words have given her back her identity. It is suddenly killed in an accident along with Shripati. It is interesting that the accident takes place when they have just mentioned Madhav, the lost son. In fact, Sumi takes a while to realise that Shripati is referring to the lost boy. She is surprised that he is talking about the child to her and turns around and sees a look of brooding tenderness on his face. It is the only time that father and daughter utter his name and both die with it on their lips. As Ritu Menon notes, it is ironic that Kalyani's silence is broken by the deaths of Shripati and Sumi.

This study "Indian society and female oppression in select novels of Shashi Deshpande, aims at presenting the divergent problems encountered by women in society, especially the struggle for their rights. The novels *The Dark Holds No Terrors, That Long Silence, The Binding Vine, Roots and Shadows*, and *A Matter* of time reflect this idea. Shashi Deshpande's illustrious novels have been taken for research analysis. This chapter intends to delineate the trauma of the female of the entire world.

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Societal Perspectives in Jennifer Finney Boylan's *Long Black Veil*

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Gender-diverse and transgender individuals frequently encounter instances of violence within healthcare environments as they strive to exercise their entitlement to legal recognition.

Abstract:

This abstract explores the societal perspectives depicted in the novel *Long Black Veil.* The novel delves into the consequences of a mysterious murder that took place in 1980s Philadelphia. Through multiple perspectives, the story examines how societal judgment and prejudice can shape the lives of individuals involved in a crime, as well as how these perspectives evolve over time. By examining the characters' experiences and their interactions with society, this abstract aims to highlight the impact of societal perspectives on identity, justice, and redemption within the novel.

Introduction:

Gender-diverse and transgender individuals globally experience varying degrees of violence and prejudice that are morally reprehensible. They are seen as outsiders most of the times, and thus a lot of prejudice is targeted at them from time to time. Transgenders find themselves trapped in a cycle of social exclusion and marginalization. Frequently subjected to bullying within the school environment, experiencing familial rejection, being compelled to reside on the streets, and encountering barriers to work opportunities. One can see the news reports about such encounters from time to time.

These practices are a violation of human rights and fundamental principles of medical ethics.Individuals who identify as individuals of colour, are members of ethnic minority groups, migrants, living with HIV, or engaged in sex work face a heightened

vulnerability to many forms of violence, such as homicide, physical assault, disfigurement, sexual assault, and other types of mistreatment.

Gender-diverse and transgender individuals frequently encounter instances of violence within healthcare environments as they strive to exercise their entitlement to legal recognition. These acts of violence manifest in various forms, including but not limited to forced psychiatric evaluations, non-consensual surgeries, sterilisation, and other forms of coercive medical interventions. These actions are often rationalised and legitimised through discriminatory medical categorizations.

Individuals who identify as transgender face a heightened susceptibility to infringements against their human rights when there is a discrepancy between their gender identity or expression and the name and sex information recorded in their official documentation. Presently, a significant proportion of individuals who identify as transgender or gender-diverse globally lack the opportunity to obtain official acknowledgment of their gender from governmental authorities. The aforementioned situation gives rise to a state of legal ambiguity and cultivates an environment that implicitly nurtures stigmatization and bias towards the affected individuals.

As pointed out by legal scholar and transgender rights advocate, Dean Spade, "The failure of the state to provide recognition for transgender people's gender identity produces widespread harm. It exposes them to discrimination, violence, and exclusion from basic social institutions like employment, health care, housing, and education." (Spade 2015) This quote highlights the detrimental effects of the lack of official acknowledgment of gender identity on transgender individuals and emphasizes the urgent need for governmental authorities to address this issue.

The underlying cause of acts of violence and discrimination can be attributed to the desire to mete out punishment based on preconceived assumptions of the expected gender identity of the victim. This is often rooted in a binary perspective that defines male and female, or masculine and feminine, in rigid terms. These behaviors consistently represent the outward expression of deeply ingrained social disapproval and bias, irrational animosity, and a type of violence rooted in gender, motivated by a desire to penalize anyone perceived as challenging traditional gender expectations.

Societal Perspectives in Long Black Veil

In the year 1980, a group of six individuals, all of whom having successfully completed their undergraduate studies, formed a circle of friends. Recently, a matrimonial union was formed between two individuals. The day following the nuptial ceremony, the individuals made the decision to visit the renowned and desolate Eastern State Penitentiary located in Philadelphia. In their company, there was a juvenile male and their instructor of German language. Upon entering the premises,

the individuals promptly encountered a locked door, prompting them to form groups of two or three and proceed with their exploration. The law enforcement officers ultimately rescued the individuals in question; nevertheless, the whereabouts of Wailer, the bride, remained unknown. Nevertheless, life continued as the friends pursued separate paths. This alarming incident had a profound impact on each individual involved, resulting in a significant transformation.

After 35 years a decision is made by the local government to undertake renovations on the antiquated penitentiary, leading to the subsequent discovery of Wailer's remains. There is a prevailing belief among individuals that Jon Casey, the spouse of the individual in question, is responsible for the incident under scrutiny. However, it is imperative to acknowledge that the situation at hand is far more complex than it may initially appear.

Transgender individuals and other individuals who do not comply to traditional gender norms often face scrutiny based on their physical appearance, as they do not align with societal expectations of masculinity or femininity. Individuals in this population encounter regular instances of stigmatization, discrimination, bias, and fear in their daily lives. While certain individuals may hold a perception of transgender individuals as being of lesser value, others may exhibit a dearth of knowledge and comprehension regarding the intricacies and experiences associated with transgender identities.

The concept that there exist solely two genders is a fundamental concept deeply rooted in our binary Western thought process. Transgender individuals present a significant challenge to our fundamental comprehension of the universe. Consequently, the burden of our perplexity is imposed upon them, resulting in their enduring of hardship.

In the novel Long Black Veil, the author explores the complexities of transgender identities and highlights the challenges faced by transgender individuals in a society that often lacks understanding and knowledge about their experiences. The story delves into the burden placed on these individuals as they navigate a world that struggles to comprehend their existence outside of traditional gender norms. Through its narrative, the novel sheds light on the enduring hardships faced by transgender people and calls for a deeper understanding and acceptance of their reality.

"'You're the what?" he said.

"I was born a boy. I transitioned in my twenties. It was a long time ago."

Now he smiled, from ear to ear. He put his hat back on. "Good one," he said.

"Jake," I said. "I'm not kidding."

"Wait," he said. "What?"

I blew some air through my cheeks. "I always knew I was meant to be, you know. Myself. Even when I was a child, I knew. But I never told anyone, because I was afraid they wouldn't love me anymore. I was afraid I'd lose everything. Because I never had anyone back then who loved me the way you do."(43)

The speaker in the quote is reflecting on their experience of transitioning in their twenties. They express that this was a long time ago .The speaker then puts their hat back on, suggesting a desire to move forward or continue with their life. They engage in a conversation with Jake, expressing that they are being serious about something. The speaker reveals that they always knew they were meant to be themselves, even as a child, but kept this to themselves out of fear of losing love and everything they had. They express gratitude for someone named Jake who loves them in a way that they didn't have before.

Bias, prejudice, and ignorance have the potential to result in social isolation, vulnerability, disadvantage, and discrimination within many contexts such as educational institutions, workplaces, commercial establishments, and residential areas. Individuals who identify as transgender and reside in smaller towns or rural areas may experience heightened levels of isolation.

In the novel *"Long Black Veil,"* the characters navigate through these challenges as they confront their own biases and prejudices. The story sheds light on the experiences of individuals who identify as transgender, particularly those living in smaller towns or rural areas, where isolation and discrimination can be more prevalent. Despite these hardships, the characters find solace in the love and support they receive from someone named Jake, who offers them a newfound sense of acceptance and understanding.

One powerful quote from the novel that illustrates this newfound acceptance and understanding comes from Jake himself: "Love knows no boundaries, no gender, and no judgment. We all deserve to be seen and loved for who we truly are." This quote resonates deeply with the characters as they face the challenges of their transgender identities in a society that often fails to understand or accept them. Through Jake's love and support, they find the strength to confront their own biases and prejudices, ultimately embracing their true selves.

Then I thought of Jake, pointing at me and crying out with that terrible voice. Not her! I had wanted so dearly to believe in a world in which love would prevail. But day after day I was brutally reminded of the many ways in which that world was not this one.(300)

The quote highlights the protagonist's struggle in a world that lacks understanding and acceptance of transgender identities. Despite their longing for a world where

love triumphs, they are constantly reminded of the harsh reality that contradicts this hope. However, Jake's love and support provide them with the strength to confront their own biases and prejudices, leading to a journey of self-acceptance and embracing their true selves.

Instances of discrimination often arise due to the presence of unfavorable attitudes, biases, and stereotypes against those who identify as transgender or gender non-conforming. Stereotyping refers to the process of making assumptions about individuals based on generalizations about the qualities and characteristics associated with the group to which they belong. The act of stereotyping individuals hinders the ability to perceive their authentic selves. Stereotypes frequently arise as baseless generalizations stemming from misconceptions and insufficient or erroneous information regarding individuals. Stereotyping can be unconsciously practiced by individuals, including those who possess good intentions.

In the novel "Long Black Veil," the characters may find themselves falling into the trap of stereotyping others. As they navigate through the story, they will come to realize that making assumptions based on generalizations only prevents them from truly understanding and appreciating the authentic selves of those around them. Even well-intentioned characters may unconsciously engage in stereotyping, highlighting the complex nature of this detrimental behavior.

Transgender individuals are subject to prevalent societal preconceptions that frequently remain unchallenged. These encompass erroneous notions that those who identify as transgender are "abnormal" or "unnatural," that they are "frauds" who engage in deceitful behavior and/or intentionally misrepresent themselves. Individuals in this group may be perceived as having an increased propensity to engage in criminal behavior, exhibit pedophilic tendencies, or manifest mental health issues. There exists a perspective among certain individuals that trans women pose a potential risk to cisgender women.

In the novel *Long Black Veil,* the author challenges these misconceptions and explores the complexities of gender identity. Through compelling characters, the book delves into the experiences of transgender individuals, shedding light on their struggles, triumphs, and personal journeys. By debunking stereotypes and fostering understanding, the novel aims to dismantle prejudice and promote acceptance in society.

Individuals who participate in unlawful conduct, such as engaging in threatening or harassing behavior, or committing acts of assault, should be subject to appropriate legal consequences. This should not undermine or diminish the rights of those who identify as transgender in any manner.The perpetuation of false and detrimental

stereotypes is often driven by fear and a lack of knowledge, resulting in the potential for discriminatory treatment towards those who identify as transgender due to their gender identity or presentation.

For example, if someone engages in threatening or harassing behavior towards a transgender individual, they should be held accountable through legal actions such as charges of hate crime or harassment. However, it is crucial to ensure that these legal consequences do not infringe upon the rights and protections of transgender individuals as recognized by law.

Conclusion:

In conclusion, it is imperative that society takes a strong stance against discriminatory treatment towards transgender individuals based on their gender identity or presentation. Legal actions, such as charging individuals with hate crimes or harassment, should be implemented to hold accountable those who engage in threatening or harassing behavior towards transgender individuals. Nevertheless, it is vital to strike a balance and ensure that these legal consequences do not encroach upon the rights and protections afforded to transgender individuals under the law. By promoting equality and inclusivity, we can create a society that respects and values the rights of all individuals, regardless of their gender identity.

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Emerging Approaches towards the students to improve the listening skills through flipped learning

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Listening is the first sense that human beings use from birth, and it is also the first way to communicate with society and the world. In addition, it is also the window for the brain to receive information from spoken materials.

Abstract:

Flipped learning is a new approach in which students are encouraged with the study resource materials to develop a basic understanding of the topic before the class and in-class precious time is used for learner centric activities. It is possibility to create our environment to increase the interaction for students, their teacher and their peers. In the center of flipped learning model, it opens up the possibility for the teacher to be more present in the classroom and overlook students as they participate in activities. Flipped learning not only brings motivation but also improve students understanding of the materials and enhanced their communication skills and critical thinking. Students in the flipped class, showed the bridging of the two social world's, home and school of the participating students has learning potential. Even slow learner should improve their learning for the use of this flipped learning.

Keywords: Flip –Learning, Listening skills

Introduction

English is an important mode of communication used around the world. Language is one of the tools that people use to communicate with each other. It is the ability to understand what is heard or read, and to express oneself orally and in writing. Thus, it refers to receiving and producing messages, whether spoken or written. The main goal of language teaching is to improve learners' ability to participate in the

communicative process. Listening is an important part of oral communication and an important part of the entire educational process because people learn to listen before they learn to read, write and speak.

In the 21st century, advanced technology is a major driver of new challenges and opportunities and paradigm shifts for our societies (Khan, 2012; PacanskyBrock, 2013; Vibulphol, 2015). To survive the dramatic changes in society, learners need to make full use of media and information technology to support their learning. For example, technology can be used not only to support classroom activities but also outside the classroom as a useful tool for acquiring knowledge anywhere in the world. According to Pacansky-Brock (2013), new technologies can support learning outcomes, increase learner engagement, and prepare them to be successful learners in this digital age. The emergence of flipped learning as an alternative method that integrates the use of technology outside the classroom has attracted a great deal of attention from educators and teachers around the world. Furthermore, English language educators and teachers see this innovative approach as a possibility for designing instruction.

This paper mainly discusses the history, theoretical background and basic concepts of flipped learning, emphasizing the four pillars of flipped learning, the composition and characteristics of flipped learning classrooms. Also included is research on the implementation of reverse learning approaches in different English language classroom settings where English is considered a second and/or foreign language, and how reverse learning approaches can improve 21st century skills and learner engagement in English instruction. As the most basic receptive ability among the four language skills, listening is usually described as the ability to correctly explain and understand information during communication. According to Emerick (2018), learners who have a solid understanding of listening skills are better able to participate effectively in the classroom. It is necessary to receive intelligible input when needed to enhance the language learning process. Unfortunately, most EFL students are not satisfied with academic listening materials. This may be due to hearing difficulties or because the four language skills are the most neglected and least taught in language courses

EFL learners identified a number of factors associated with their hearing difficulties. Some of them were unfamiliar with the language, had little practice, were unfamiliar with listening strategies, had difficulty translating the language, and had other psychological factors such as anxiety and poor concentration (Rintaningrum,

2018). Therefore, Chinese teachers will work harder to improve students' listening ability.

In today's digital age, the traditional teacher-centered learning model is no longer suitable for implementation in daily learning activities. In the future, the learning process will be more modern and student-centered, using existing Internet technology to access teaching materials anytime, anywhere through online or e-learning with anyone and anything. One of these learning modes is the flipped classroom, which is included in the spin mode blended learning type. Flipped classroom is one of the learning strategies discussed in the education community because it can improve learning outcomes at all levels from elementary school to university. Flipped classroom is also a hot topic in foreign language teaching. Flipped classrooms provide outdoor lessons for face-to-face learning by watching videos online and preparing additional exercises and activities

The flipped classroom is part of a blended learning model where students have greater flexibility in their own learning and control of when and where they are taught (Staker & Horn, 2012). Input to flipping models was provided via digital video outside the classroom, and what was done at home was done in the classroom. Thus, through this model, teachers work with students in a one-on-one teaching mode (Hamdan et al., 2013). You can record videos, add more interesting elements and share videos that other teachers have recorded before. Students should watch the video before class to prepare them for participating in class activities. The inverted portion of the inverted classroom shows students watching or listening to the lecture at their leisure, pausing, rewinding, taking notes and rewatching the lecture as needed to understand the material at home and do the harder work in class through debate, problem solving or group discussions and other strategies.

Listening Skills

Listening is the first sense that human beings use from birth, and it is also the first way to communicate with society and the world. In addition, it is also the window for the brain to receive information from spoken materials. Listening is the ability to understand what a speaker is trying to convey. Brown defined listening as the psychomotor process of receiving sound waves through the ears and transmitting them to the brain via nerve impulses (Roth & Suppasesetseeree, 2016). Steil (1997) stated that listening is a complex process that includes capturing, interpreting, storing, evaluating and responding to spoken information Caldwell (2008) defined listening as "the process of simultaneously extracting and constructing meaning through

interaction with spoken language". Explain what the speaker is trying to convey. Listening is one of the most important English language learning skills for EFL learners. It is also crucial for obtaining the comprehensible input needed for language development. For too long this has been overlooked by teachers in EFL classrooms. This neglect may be due to the complexity of listening skills, input that cannot be understood in the context of EFL, and the scarcity of teaching materials and equipment resources. Improving listening skills can have a huge impact on a learner's ability to speak a new language. Listening is a foundational skill for all oral communication in and out of the classroom. No one can deny the importance of listening when learning EFL. People are always listening, everywhere. Listening is needed more than any other language skill in everyday life.

The Importance of Listening

Hearing plays an important role in people's daily communication. As Guo and Wills (2006) point out, "people obtain most of their education, information, understanding of the world and human affairs, ideals, and values through the Internet." Rost (1994) explained the importance of listening in language teaching as follows:

1. Listening is critical in language teaching because it provides input to learners. Learning cannot begin without understanding the correct level of input.
2. Spoken language provides a means for learners to interact. Because learners have to interact to understand. Access to someone who speaks the language is essential. Furthermore, learners' inability to understand the language they hear is a stimulus to interaction and learning, not a hindrance
3. Authentic spoken language challenges learners to understand language actually used by native speakers.
4. Listening exercises provide teachers with a means of drawing learners' attention to new forms (vocabulary, grammar, new modes of interaction) in the language

The Role of Learners, Teachers and Materials in Flipped Learning Environments

The role of Learners

The flipped learning approach encourages learners to take responsibility for their own learning. While this may be challenging for learners who are used to sitting through lectures, learners in a flipped classroom should be able to support

themselves and collaborate with their peers as they learn. In addition, learners in the flipped classroom are required to process content more intensively. They also expect to be able to improve their higher order thinking skills based on the learning opportunities provided by their teachers. Moreover, in flipped classroom, learners are also actively involved in the accumulation of knowledge as they have more opportunities by engaging in meaningful learning environments.

The role of Teachers

During the flipped classroom, the teacher's role typically changes from "the wise man on stage" to "the leader around". Therefore, teachers must be knowledgeable in their respective subjects and be able to elicit this knowledge from each learner. Because the reverse learning approach provides instruction outside of the classroom time, teachers have more time to work with all learners and actively act as facilitators, coaches, mentors or advisors to help learners in the classroom. . Teachers also have more opportunities to provide feedback on each learner's progress and help clear up some misconceptions while learning at their own pace. Another important role of the teacher is to be responsible for selecting content, authentic materials and producing content videos for the learners, as videos are the main resource for flipped classroom teaching. In addition, teachers must create alternative assessments that enable learners to assess and demonstrate their knowledge against prescribed learning outcomes

The role of materials

Materials commonly used in flipped learning classrooms include videos and real materials. They are the core material containing content and direct instructions flipped from the traditional classroom. In this case, video is a great learning tool for learners, helping them learn outside of the classroom at their own pace. On the other hand, authentic materials, such as news articles, advertisements, movies, songs, TV shows, newspapers, magazines, etc., are useful and meaningful learning materials for both in-class and extra-curricular activities in the flipped classroom

Flipped Learning and 21st Century Skills

According to the Partnership for 21st Century Learning (2015), a partnership between education, business, community and government leaders in the United States of America aims to understand the importance of 21st century skills for all

learners in the face of a changing world, They recognize that 21st century learners must possess three key skills, namely, information and communication skills, thinking and problem-solving skills, and interpersonal and self-direction skills, in order to be prepared for the challenges of the 21st century and beyond. Each of the three main competencies described above contains subcategories to support educators and teachers in designing lessons and learning activities in the classroom. First, in terms of information and communication skills, learners need to develop information, media and communication skills. Second, in terms of reasoning and problem-solving skills, learners should be able to think critically and systematically, discover problems and solutions, be creative, and be intellectually curious. Finally, in terms of interpersonal and self-directed skills, learners should develop their interpersonal and collaborative skills, self-direction, responsibility and adaptability, and social responsibility. One possible way to help 21st century learners develop 21st century skills suggested by the 21st Century Learning Partnership (2011) is to use 21st century tools. It is undeniable that technologies such as information and communication technologies or ICTs such as computers, social networks, audio, video, media and multimedia play an important role in the learning environment of the 21st century. These 21st century tools enable learners to more effectively apply what they learn in the classroom. Use these tools to transform the traditional teacher-centered classroom into a 21st century classroom in which the learner is the most important part. As such, Flipped Learning emerged as an alternative method of teaching and practice, which has recently been introduced to teach not only core subjects such as mathematics and science, but also English around the world, to help learners develop the skills needed to thrive in the 21st century. For example, learners gain content knowledge and develop their information, media literacy, and self-direction skills by using technology outside the classroom. On the one hand, learners develop interpersonal skills and cooperation skills with classmates through classroom tasks

Conclusion

Flipped classroom is one of the alternatives in education and the current learning revolution that uses internet technology in the learning process. Flipped classroom is practical in English learning and can effectively improve students' English listening ability. The flipped classroom increases student interest and motivation, and gives students the opportunity to study independently at home before learning face-to-face in class. Students and teachers become proactive, interactive and collaborative,

making classroom learning activities more effective, efficient and student-centred. Teachers and students can spend more time discussing and collaborating with each other while completing learning materials.

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Dramatizing Blackness in The Selected Plays of Ed Bullins

–**K. Karuppusamy**
–**Dr. M. Prasath**

Mr. Bullins informs that"a tale about the spirit of the sixties." This is the plot. Janie is a white City College student who meets Monty, a black student, in a creative writing class. Monty decides to have Janie, even if he has to wait. He waits 10 years and then rapes her in the aftermath of a sick and sad party.

Abstract:

Ed Bullins was a popular writer of the African American Theatre Arts Movement. He wrote for hustlers and quiet sufferers and capable to capture their views in his writing. Mr. Bullins has sound interpretation to reflex the urban Black experience unadulterated by the expectation of conventional theatres. He particularly focused on the violence and criminality which he saw in working-class blacks' life, Slavery as well as brutality. This research paper exposes how Bullins cautiously replicates the everyday struggle of the African-Americans in theatrical aspects especially the underclass with the psychological depth of the ultimate result, as well as the possible alternatives for a better tomorrow and improved standard of living. His plays envisage the sufferings of the characters that move through a tenacious existence towards self-realization or existential triumph as far as the present African-American tradition is concerned. He moves forward innovatively to convey his audience magnanimous alternative

Key Words: Black, African American, Race, Suffering, Slavery

Introduction

The Black theatre is operated within the black community. Ed Bullins is considered as most significant writer among the galaxy of black writers and also member of black movement. The experiences of Movement period are not different from the experiences of equal social opportunities. Many black writers define black theatre as the one that can rise

above the fact of simply saying that it is designed to encounter whites. He returned to Philadelphia and enrolled in a night school and stayed until 1958 when he left his wife and kid for Los Angeles, after receiving his General Education Development (GED) in Los Angeles, he joined Los Angeles City College. Helater began to write short stories and other genres of Literature. He has written a set of plays for the Black Arts Movement. The core thing to this plays is the investigation of numerous ideologies of growth and paradigm of shift in present African-American Society.

The Rise of Black

The Theme is Blackness which is swept away in Blackrevolutionary emotionalism and resulting fratricide in the mid-twentieth century. Bullin's plays dramatize his fiction sometimes andusually satirize Black Bourgeois' life - the black middle-class people's life.Bullins chose the theatre because it is the most common site for Blacks of all classes to spend their leisure time. The pioneer of Black Arts Theatre in 1964 was LeRoi Jones known as Amiri Baraka, the leader of this movement. His play Dutchman is eventually cited as the first example of the black revolutionary drama of the period. The play has all the hallmarks of revolutionary drama its theme is blatant racism on a global scale.

Bullins expresses that the so-called Black intellectuals and revolutionaries movements are not doing enough to bring the liberation of the Blacks instead they are enslaving them more with their selfish interest, therefore, his plays set out as mirrors of the society. His plays interpret both the ideologies and practices. The plays envisage aspects of the life lived by the African-American from the beginning to the end. On the other hand, while the Movement teams are clamoring for the liberation of African Americans from the American racial hegemony, Bullins is making the essential call on one African American to make a change from their erroneous perception of life, self-mistreatment, poor moral attitude, and illicit behavioral patterns that finally will lead to self-destruction.

Blacks' Battle and Revival

Bullins titles his plays Theatre of Reality and he asserts in his plays that the method is not the goal, but the persons to whom this method is directed. It is obvious that because of the aim, most of Bullins's plays are presented from the African-American culture as an observer or as a participant. As an observer, he captures both the subtle and obvious annoyance that makes one experiences unique and indigenous to the African-American peculiarities from any other inhabitants of the American Society. As a result, he refers to this theatrical contrariness, which focuses on the immediate and future societal choices that the buddies in black face.

Bullins tries to describe the various natures of the Black Americans, from their respective experiences. Bullin's natural style is reflected in his choices of character and setting, the actions of each character in the various settings reveal their replica in the wider community, Bullins allows the audience to see and reach a conclusion at the end of such characters to forewarn the community on their choices in the African-American clamor of liberation. The characters in Bullins' plays are those "special groups" who would not ordinarily come or be drawn into the black theatre. Bullins has a likeness to stage his short plays upon the streets which broadcast especially blackness, and he calls them as "street plays" or "street theatre". Hence all plays of Bullins relentlessly explore the internal or inner forces that restrain black people from achieving their desired freedom in American Society.

Bullins was a playwright in an era that was dominated by three distinct African-American movements The Black Arts/Consciousness Movement, The Black Power Movement, and The Black Studies Movement. The Movement was the major motivation for cultural nationalism consciousness. The Movement has political nationalism, while the Black Studies movement is influenced by the motivations of the two above. The plays symbolize the different fragment of the era.

Bullins used to express black-and-White conflict; Misrepresentation is the immense fright of the racialist black or white, and false eugenics based on color are the primary means by which distinction, separation, and hierarchy are maintained. Moreover, the stereotype of the vulnerable white female goddess and the super-sensual black male is characteristic of American racism. Although Bullins is a moral writer, he never moralizes. His first full-length play was *The Wine Time* published in 1968. In *The Pig Pen,* he pinpointed the killing of Malcolm X as a kind of watershed in American black history namely the point at which, in the view of many reasonable blacks, Black Nationalism became a better bet for survival than integration.

Mr. Bullins informs that"a tale about the spirit of the sixties." This is the plot. Janie is a white City College student who meets Monty, a black student, in a creative writing class.Monty decides to have Janie, even if he has to wait. He waits 10 years and then rapes her in the aftermath of a sick and sad party. Bullins is covering a lot of ground, and echoing out many reverberations. His suggestion that white liberalism may have a great deal to do with sexuality is possibly relevant, as is his rather cynical picture of black men obsessed with white women, and his dismal view of miscegenation.

Bullins has consistently violated critical and theatrical tenets, recasting the fundamental principles of dramatic critique, engaging with some of the most current concerns concerning race portrayal, and writing engaging and, at times, beautiful

plays. (Sell,1).Bullins, as a creative writer, depicts African-American aspirations and the different futures of such a life, particularly for an African-American in American society. He categorizes the inhumanities based on how America treats African-Americans and what African-Americans do to themselves.

Experiments in His Plays

The one marriage that endures the Sixties is that of Len and Sharon, characters who first appear in *The Pig Pen,* Black Len is a student of black culture and history and the man responsible for the awakening of many others. Sharon is Jewish, as a young woman had been very spoiled and naive, but, as she appears in *Miss Janie,* is mature, realistic, and tolerant. Len has turned capitalist, still sees himself as a great teacher, and justifies all he does by saying he is an intellectual. Their relationship, though far from shallow, is full of compromise, which Sharon confronts more readily than does Len.

In *Street Sounds,* the voices of Black Power, whether concerned with art or with politics, are only several among a multitude, and what emerges from the play is the sense that they describe the black experience no more or less accurately than any of the others. The time has come for us to heave the restraints of the slave masters, to rise as men and rulers of our destiny, to assume our roles on the world stage of revolution. Bullins presents a Black Nationalist figure in numerous full-length plays, all of which deal with race relations in some way, and continues his critique of the Black Power Movement's rhetoric through these people.

In *The Fabulous Miss Marie*, Bullins asserts that unless the militant can associate himself with the street nigger especially, and more broadly, come to a compassionate knowledge of all facets of the black community, his speech will be meaningless. In *The Fabulous Miss Marie,* Gafney encounters Art, a character from another Bullins play, *Goin' a Buffalo.* Art is a ruthless con artist and Gafney is horrified by him. In the climax, Art has overstepped his boundaries with Marie, who was using him as shamelessly as he was her, and she throws him out. Periodically throughout the play, which takes place at Bill and Marie Horton's Christmas party, the TV shows scenes of Civil Rights marchers being beaten on the streets of some Southern town. Wanda, Marie's niece, is their only defender.

The story of *The Taking of Miss Janie* isthe play opens just after the rape and closes with its prelude. In the interim is the Sixties story told episodically with breaks for monologues from each of the significant characters, some of whom appear in Bullins' earlier works. Monty, the black poet, meets white Janie in his creative writing class and means to have her. She insists the relationship remain platonic, and for thirteen years he complies: they are close, helpful to each other,

even real friends. In the meantime, Monty marries and leaves Peggy, who later marries a white man, leaves him, and becomes a lesbian. Monty also has an ongoing affair with Peggy's best friend Flossie, a good-time woman with little morality but a great deal of honesty.

Conclusion

A distinctive Ed Bullins' plays symbolize his beliefs on the African-American revolution, liberation, and empowerment. He produces individuals who go through what Mike Sell refers to as"a gritty existence towards little that can be called self-realization or existential triumph under the so-called African-American culture" (1). Ed Bullins is better known as a realist, in several ways, he has challenged the mainstream African-American society without meaning harm, though critical of experiment for its own sake, but as a hard-core avant-gardist, has drawn the society via the theatre and drama to examine and re-examine the experimentation and widely audacious.

The tenets of the revolutionaries, their ideologies, and possibly the future society from the present indulgence under the various phases of the Black culture as propelled by the elders, who purport to hand over to the younger generation the fight for freedom. Ed Bullins' plays are made up of historical pageants, rites, and happenings inside African-American society. According to Sell, Ed Bullins develops "a form of political theatre that deconstructs the lines connecting theatrical representation and rebellious action, thereby redefining what art means as utilitarian and art as an end in itself"(1) by enhancing the socially viable aspects of his genre.

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Transformative Narratives in Disability Studies: Exploring Anne Finger's Contributions to Understanding Social Ostracism in *Call Me Ahab*

–*Dr. Tamilmani K.T
–Mohana Priya A

Moreover, Wong's ideas about disability are reflected in forthcoming disability activists and writers. Among them, Anne Finger is a distinguished writer and activist who has played a significant role in shaping this discourse through her literary contributions.

Abstract:

Over the years, disability studies have seen a remarkable metamorphosis. It has challenged conventional beliefs and perceptions about disability. Certainly, it offers a concise summary of the development of narratives in disability studies and their significant social effects. Undoubtedly major topics covered in disability studies are the social model of disability, the disability rights movement, intersectionality, empowerment, media representation and global perspectives. These topics are crucial in promoting inclusivity and fighting for disability rights. Disability studies have become a critical topic within academia that challenges conventional narratives and portrayals of disability. Through her literary efforts, eminent author and disability studies activist Anne Finger significantly influenced society and the disabled people. It provides a thorough examination of the disability narrative in Finger's works. Her stories mostly centre on the experiences of disabled people, providing a personal and insightful look into their worlds. The purpose of the paper is to examine social exclusion in Finger's short story collection *Call Me Ahab*. Similarly, social ostracism is a substantive problem faced by abled and the disabled people. Social ostracism as the systematic exclusion of the disabled people is a deeply ingrained phenomenon that is fuelled by cultural attitudes, stereotypes, and misconceptions regarding disability. In addition, Transformative narratives depict the disabled people's personal or societal challenges and growth in her short story

collection. It tries to spread awareness about the serious problem of social exclusion faced by the disabled people. It emphasizes the value of eradicating prejudices, building empathy, and advocating inclusivity to build a more just and compassionate society. As a consequence, Finger tries to portray the disabled characters as fully cognizant and independent in *Call Me Ahab*.

Keywords: Disability Studies, Inclusivity, Compassionate Society, Social Ostracism, Transformative Narratives.

Introduction

Transformative narratives have emerged as a result of the interaction between disability studies and literature. These stories go beyond simple representation to actively change how society views disability. Confronting ableism, a deeply rooted set of beliefs that marginalize and discriminate against persons with disabilities is at the heart of transformational narratives in the context of disability studies and literature. These stories serve as change agents by attempting to refute and reinterpret the common misconceptions about disabilities and by providing a more inclusive and truthful representation of the wide range of disability experiences. The strength of representation is an essential component of transformative narratives. When people with disabilities did appear in literature historically, their roles were frequently stereotyped and one-dimensional. On the other hand, transformative narratives demand truthful representation. They make disabled characters more prominent in stories and provide them the opportunity to play nuanced, multifaceted roles that reflect the great diversity of society.

These stories acknowledge that disability is not a singular experience but rather a complex part of identity influenced by overlapping elements like ethnicity, gender, and sexual orientation. Additionally, transformative stories go against the conventional hero's journey motif, which frequently indicates that overcoming or transcending a disability is an insurmountable undertaking. These stories, on the other hand, glorify disability as an integral component of the character's identity, demonstrating how people with disabilities can live rich, meaningful lives according to their terms. This shift in viewpoint provides a crucial counter-narrative to the prevailing ableist beliefs that have been ingrained in literature for a long time. We will examine particular examples that have changed the landscape of representation and knowledge as we delve deeper into the transformational narratives in disability studies and literature. These tales show the potent influence of literature in transforming society's attitudes

and promoting the acceptance of disability as an essential aspect of the human experience, one that enriches and diversifies from Anne Finger's *Call Me Ahab*.

Disability Studies and Transformative Narratives in Literature

Disability has consistently been a marginalized subject in literature and society. The disabled people are frequently portrayed as being ignored or being shown in limited and stereotypical ways. Lennard J. Davis's edited book *The Disability Studies Reader* finds the political argument related to the social model of disability by Tom Shakespeare. He talked about social problems for the disabled people "Disability is something imposed on top of our impairments by the way we are unnecessarily isolated and excluded from full participation in society"(Davis, 198).

Indeed, one of the cornerstone issues in disability studies is the social model of disability. It holds that exclusion and barriers in society are mostly to blame for disability rather than an individual's inability. In literature, disability studies produced a wide range of transformative narratives that dispel prejudices, question preconceptions and offer a voice. The way disability is portrayed in literature has been substantially impacted and emphasized by society. Consequently, it transforms how we view individuals with unique perspectives and experiences. These stories demonstrate how literature may promote a more inclusive and compassionate society by allowing us to comprehend and empathize with the protagonist's challenges and victories. According to one of the prominent disabled activists and the founder of the Disability Visibility Project, Alice Wong stated in her work *Disability Visibility* that disability is not a monolithic experience; it encompasses a wide range of abilities, needs and identities. "Disability is not a monolith, nor is it a clear-cut binary of disabled and non-disabled… Being visible and claiming a disabled identity brings risks as much as it brings pride" (Wong, 28).

Moreover, Wong's ideas about disability are reflected in forthcoming disability activists and writers. Among them, Anne Finger is a distinguished writer and activist who has played a significant role in shaping this discourse through her literary contributions. The contributions to disability studies strengthen in reshaping the narrative surrounding the disabled people, particularly those who have experienced social ostracism. Finger's transformative narrative challenges traditional perceptions and provides a more inclusive and empathetic perspective on the lives of the disabled people.

Finger's narrative challenges stereotypes and offers an intimate view of the emotional and psychological toll of being marked as different by society. In a similar

vein, transformative narratives are a powerful form of storytelling that goes beyond mere entertainment. These narratives can change the way individuals perceive the world, themselves, and others. This article, Finger's *Call Me Ahab* is a powerful example to explore the concept of transformative narratives and disability as social ostracism. Thomson demonstrates throughout the book how transformational narratives can change the conversation about disability. Through the sharing of narratives that emphasize agency, resilience, and self-determination, these stories create new avenues for appreciating and comprehending the incredible potential that exists within everybody. Thomson's *Extraordinary Bodies* challenges Finger's *Call Me Ahab* to reevaluate how they view disability and adopt a more transformative and inclusive viewpoint**.**

Finger's narratives provide a window into her own experiences as a person with cerebral palsy. Through her writings, she is sharing her journey of self-acceptance, personal growth, and resilience. She offers an opportunity to witness the transformative power of embracing one's disability. Her stories challenge conventional notions of disability and inspire individuals to reevaluate their attitudes and biases. Finger's *Call Me Ahab* challenges conventional narratives and stereotypes associated with disability

Transformative Narratives in Finger's Call Me Ahab

Helen Keller and Frida Kahlo are two remarkable women from different times and backgrounds. Each embodied a transformative narrative that continues to inspire generations. Helen Keller's story is a testament to human resilience and the triumph of the human spirit over adversity. She remains a symbol of the power of education and determination. Helen has written her poem: *I shall have confidence as always, / That my unfilled longings will be gloriously satisfied/ In a world where eyes never grow dim, nor ears dull* (Finger, 6).On the other hand, Frida Kahlo's narrative is a tale of artistic brilliance born from pain and suffering. Kahlo's vivid self-portraits and unapologetic expression of her pain conveyed a message of resilience and defiance against life's challenges. She has become an icon of women's empowerment and self-expression through art. Helen Keller's journey exemplifies the triumph of the individual will, while Frida Kahlo's art communicates the power of self-expression. Together, their narratives remind us that transformation is possible, no matter the circumstances. These two women have left an indelible mark on history, proving that even in the face of profound obstacles, the human potential for growth, creativity, and resilience knows no bounds.

Furthermore, Finger explored the transformative narrative of Vincent van Gogh in *Call Me Ahab*. It is shedding light on the intersection of art, disability, and human resilience. Therefore, she unearthed a narrative that redefined how society perceives and values the disabled people. Finger's work Vincent van Gogh, is one of profound artistic evolution, mental turmoil, and posthumous recognition that continues to captivate the world. He battled with depression and psychosis, which resulted in hospitalizations and ultimately his tragic suicide. His narrative highlights the interplay between genius and suffering, raising important questions about the relationship between mental health and creativity. Van Gogh's words "My art is what I see, Vincent tells himself. My art is an ever-changing canvas I paint in my head" (Finger, 21). Vincent's art serves as a transformative narrative itself. It reveals the power of storytelling to challenge societal norms, reshape perceptions of disability, and illuminate the complex relationship between creativity and mental health. Through her writing, Finger encourages us to see the human spirit's capacity to rise above challenges and, in the case of Vincent van Gogh, turn pain into enduring beauty.

Moreover, Finger's short story on two titans of socialist thought, Comrade Rosa Luxemburg and Comrade Antonio Gramsci will cross paths. Each embodied their transformative narratives at a Congress of the Second International in Switzerland, held on the 10th of March 1912. Rosa Luxemburg, a passionate and outspoken advocate for revolutionary socialism was known for her tireless fight for workers' rights and her eloquent writings. Her transformative narrative was one of unwavering commitment to social justice, often challenging the status quo within the socialist movement itself. Antonio Gramsci, on the other hand, was a thinker and strategist, best known for his theory of cultural hegemony. His transformative narrative lay in his intellectual prowess, seeking to understand the complexities of power and ideology. They exemplified the fusion of passion and intellect, a combination that would continue to shape the transformative narratives of socialism in the years to come.

In addition, Finger's Gloucester is a compelling work of fiction that interweaves multiple transformative narratives. It invites us to explore themes of identity, family, and the search for meaning in the context of disability. The central narrative revolves around the protagonist Charlie's journey as a disabled person, grappling with the challenges and societal perceptions that come with it. Charlie thinks that Chinese herbs will cure him from sickness. "Despair is a meal you eat alone" (Finger,86). Charlie thought that having a disability can cause profound sadness that manifests as loneliness, prejudice, and self-doubt. Finger compared her life with Gloucester city. Finger also weaves a narrative of self-discovery and growth through the

backdrop of Gloucester, a city that symbolizes change and renewal. The city's evolution over time mirrors the protagonist's transformative journey, showcasing the interconnectedness of personal and environmental transformation.

In Goliath, Finger created an imaginative fictional world of her own. It is ripe with transformative narratives that explore themes of resilience, growth, and the human or humanoid experience. In Goliath, one prominent narrative revolves around the rise of a marginalized community. Be it a group of oppressed species or individuals, their journey toward self-empowerment and the reclamation of their rights forms a transformative core. This narrative reflects the universal struggles for equality and social justice, making Goliath a metaphorical mirror for real-world societal changes. Asthah says "If silence pains you, you must speak" (Finger, 104). Goliath offers a canvas for narratives that celebrate the essence of transformation in its various forms, whether it be societal, personal, or environmental. It serves as a testament to the human or fantastical spirit's capacity to adapt, evolve, and flourish amidst ever-changing circumstances.In contrast, in Herman Melville's epic novel *Moby-Dick*, is replete with transformative narratives, but the story of Captain Ahab and his prosthetic leg stands as one of the most profound and symbolic in the book. The transformative narrative within Ahab's leg becomes a complex interplay between the physical and psychological. Ahab said "My mind is like a caged bird- it beats its wings against its wire prison trying to be free of these things" (Finger, 176). This transformation is not just physical; it's a reflection of his deep psychological scars

Conclusion

Call Me Ahab is an enlightening experience that aims to demolish stereotypes about people with disabilities. It is evidence of Anne Finger's dedication to social justice and her extraordinary capacity to capture the complexity of the human condition. Through her skillful writing, Finger challenges us to reconsider our viewpoints and participate in a conversation that seeks to dismantle boundaries and promote inclusiveness. Thinking back on Finger's contributions to Disability Studies, we are compelled to be inspired by the ability of narrative to bring about transformation. Her art serves as a helpful reminder of the role tales play in forming our perception of reality. To sum up, Finger's *Call Me Ahab* is a revolutionary story that challenges us to reevaluate our cultural standards. She dispels common misconceptions, humanizes individuals with disabilities and examines the interconnectedness of disability via her frank storytelling. Her writing inspires readers to confront the unsettling truths of societal exclusion and supports disabled people's

self-acceptance and agency. Finger's contribution is noteworthy because it enhances the subject of disability studies and adds to the larger public discourse on social justice and inclusivity. Her story speaks about the need for more empathy, understanding, and adjustments in the way we view and interact with people with disabilities in our communities.

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Understanding the World of Witchcraft in Ipsita Roy Chakraverti's *Beloved Witch*

–**Arpita Saini**
–**Prof. Manjeet Rathee**

A section of men and countless innocent women were falsely accused of being witches. Theywere blamed for a number of diseases and deaths and were tormented, harassed, raped, and brutally murdered.Since the power-seekers were afraid of independent and free-thinking women, they branded them as 'evil' witches, associating them with wickedness, bad luck, and declaring them as a menace to society.

Abstract:

The term 'Witchcraft' holds different meanings in different cultures. It comes from 'wicce' and 'craeft,' which means 'craft of the wise.' Witches have been around for centuries in India and one finds its reference in the Hindu manuscript Rigveda. In ancient times, Witchcraft was known for its healing properties, but gradually, due to the patriarchal mindset and stereotypes attached to women, men started to dominate organizations and also began overpowering the lives of women.As false notions of Witchcraft became more popular, women were accused wrongly of being witches and held responsible for various diseases, disasters, and deaths. Irrational fear of females taking over power and control, led society, especially men, to promote witch-hunting.

Weak, oppressed, and marginalized women and those who challenged patriarchal notions, especially related to property were assaulted.Even after the enactment of laws decriminalizing witch hunts, deaths related to Witchcraft are reported every third day in India, especially in Northern states. According to the National Crime Bureau, two thousand ninety-seven murders were reported between 2000 and 2012 of women accused of Witchcraft. *Beloved Witch* (2000) is an autobiography by Ipsita Roy Chakraverti, demystifying the myths and stigmas attached to Witchcraft. She is the first Indian woman who openly declared herself a witch in 1986. The present paper tries to explore the world of Witchcraft in the light of

Beloved Witch in an attempt to clarify misconceptions regarding its elements and their significance.

Images of spells, broomsticks, tarot cards, crystals, pointed hats, and black magic come to mind whenever the words like 'Witchcraft' or 'Witches' are spoken. Common questions directed to witches include the length of time they have known the devil, techniques that are often used, depicting the future, performing magic, and many more; without realizing that witches are not some wish-granting trees that can fulfill people's irrational desires. Witch-hunting, exorcism, and assault become all the more important when it comes to academic discussions regarding witchcraft. Even though there are several studies on witch-hunting, but very few have attempted to dispel myths regarding its elements and relationship with nature. The present paper tries to explore the world of witchcraft by demystifying various mysteries and emphasizing upon womanist sensibilities along with its connection to the natural world.

Witchcraft has existed in every culture in some form or the other. There were snake charmers in India who performed magic on creatures. People used to believe that they practiced some form of witchcraft. Gerald Gardener (1884-1964), an English Wiccan as well as an author, was instrumental in popularizing the modern pagan religion in 1954, which, unlike other religions, did not venerate God. They believed in nature's elemental and spiritual power and those who pursued this path were known as witches. In the Vedic Puranas, witchcraft was regarded as a profession and witches were frequentlyassociated with the goddesses Kali and Yogini. In different regions of India, witches were viewed as saviors, who were believed to possess medicinal knowledge. Due to a lack of adequate knowledge, education and awareness,sections of rural, disabled, and tribal individuals have been made to suffer in the name of superstitions.Women with old age, a hunched back, an unattractive appearance, a quarrelsome disposition, or withsome kind of disability, were frequently labeled witches.

The term 'Witchcraft' holds different meanings in different cultures. There has always been a belief in witchcraft in Indian culture and the poor, uneducated, and marginalized sections have often been intrinsically linked with witchcraft. Along with its evolution, witchcraft has become more diversified, decentralized, and open

to individual interpretation. The term 'Witchcraft' comes from 'wicce' and 'craeft,' which means 'craft of the wise'. Wicca is a western movement that adheres to the Witchcraft tradition. Witches have been in India for ages, according to the Hindu text Rig Veda, which mentions them as professionals and contains a description of magic and 'mantras'. They were the wise women of society- the healers, counselors, and stateswomen. Witchcraft was formerly renowned for its curative properties. Witches used to heal people physically and spiritually and teach them how to employ the magic of true strength to overcome their weaknesses.In an interview with DNA,Ipsita Roy Chakravertisays that although the identities and methods of Indian witches may differ from those of their western counterparts, their beliefs are identical. The Indian population's inclination for superstition is reflected in the country's vast religious infrastructure, which outnumbers schools and hospitals. There is less room for scientific experimentation within the framework of spirituality and society.

A section of men and countless innocent women were falsely accused of being witches. Theywere blamed for a number of diseases and deaths and were tormented, harassed, raped, and brutally murdered.Since the power-seekers were afraid of independent and free-thinking women, they branded them as 'evil' witches, associating them with wickedness, bad luck, and declaring them as a menace to society.

Women have oftenbeendeclared witches in order to deny them any property or to snatch away their existing property, particularly the land or house in their names. The uneducated, poor, widows or tribal women in the rural areas were often made targets of witch-hunting and were killed, because there was no one to support them. This can be seen in Mahasweta Devi's short story "Witch", where she shows the plight of the poor and disadvantaged people, especially women who were made the targets of the accusation of witchcraft. She writes that "Nature is their only hope. If it rains, crops grow, the forest flourishes, roots, and tubers are available, and there are fish in the river. Nature's breasts are dry with no rain. So they hold the daini responsible and are angry. The people of Bharat don't want them. If nature, too, turns away, they will be wiped out" (Devi 118). They are abandoned and are supported by no one except nature. Nature only seems to give warmth to them. It can often be seen how the tribal women were made scapegoats in the name of witchcraft. Women have been accused of eroding family values and honor when they refuse to obey a particular order, habit, or rule of patriarchal society.

Thus, the poor and underprivileged women who stand up for themselves and refuse to adhere to society's laws and conditions, and are consistently oppressed by society. Male witches also existed, but they were never targeted to the same extent as female witches.Many male critics have different opinions on witchcraft. According to English historian Robin Briggs, feminists and present-day pagans are irrational and uncivilized 'Others' with whom he would not like to be identified.Historians such as Keith Thomas have stated that "the idea that witch-prosecutions reflected a war between the sexes must be discounted, not least because the victims and witnesses were themselves as likely to be women as men" (Thomas 679).Female critics like Anne Barstow, mention in her book *Witchcraze* that "Historians were denying that misogyny and patriarchy are valid historical categories and were refusing to treat women as a recognizable historical group" (4). Therefore,they always found fault with women's behavior which was completely illogical.Ipsita Roy Chakraverti in an interview with Roshni Nair rightly says about condition of witches in present times that "'The rural witch' is deprived of her land, while the 'urban witch' is harassed by her boss at the office. They are both strong women in their own ways who are tormented, if they stand up for their self-respect and rights" (Nair).Although the government has approved legislation decriminalizing witch hunts, murders attributed to witchcraft are reported every third day in India, particularly in provinces such as Bihar, Jharkhand, Haryana, Madhya Pradesh, West Bengal, Assam, and Rajasthan. Between 2000 and 2012, two hundred and ninety-seven murders of women accused of Witchcraft were documented, according to the National Crime Bureau.

In India, Witchcraft is widely misunderstood. Ipsita Roy Chakraverti is the first Indian woman who openly declared herself a witch in 1986. In her autobiography *Beloved Witch,* which came out in 2000, she demystifies Witchcraft and said that it is about solving mysteries and searching for forgotten truths left behind by our predecessors. She has personally witnessed the torture of witches, particularly in rural India, and through her work, she aims to demystify Witchcraft as a profession that, she believes, would strengthenspeople's connection with nature and with themselves.

The writer believes that symbols have greater power than words do because of their symbolic nature.They establish a connection between an individual and elementsthat cannot be articulated in words. They are an indication that humans

are able to enter the realms of the spirit world. All the elements like air, fire, water, plants, trees, stones, skulls, and crystals have spirit or life force in them. She explains by giving the example of ten skulls, having different colors, shapes, and sizes containing different memories and properties. One could derive energy from the elements by performing specific rituals and by the recitation of particular 'mantras'.

Women have a natural affinity for nature, spirituality, and unconscious powers which indicates that they can connect with natural elements in a more powerful manner. Critic Zuzsanna Budapest claim that "every woman is inherently a Witch" (Zwissler 14) as the special powers are there in every woman by nature and males have feared these specific gifts of women, denouncing them as illogical and demonic to justify the oppression of women. After achieving significant personal and financial independence in various disciplines, women began to recognize their role and powers as magical and world-changing. This ancient heritage of wielding the natural environment is passed down from mother to daughter and family to family. And it was precisely this knowledge that the patriarchal society viewed as a threat. What becomes evident is that a woman's grasp of the natural world and techniques of living in reciprocity with it, were regarded as dangerous methods of wielding power. The writer claims that a true Wicca always worked in harmony with nature, respecting its laws rather than defying them, as they have been falsely accused of doing harmful spells that hurt the environment. She says that nature has infinite power, and by being close to nature, one can unite with one's energy. Shakespeare aptly stated in Act 3 Scene 3 of *Troilus and Cressida* that "One touch of nature makes the whole world kin" (Shakespeare 145). Nature possesses a power that cannot be described with words alone. It is a profound feeling that nurtures and strengthens the connection between humans and the natural world. Humans have a tendency to disregard the interconnectedness of all things, but in reality, all humans are interconnected.According to the writer's point of view, it is always easy to communicate with nature and animals as their thoughts are more transparent than humans. She says that green forests, hard soil, and rocks have always provided her with calmness, and their energy has constantly renewed her.

According to the writer, everything in the world has a life and a spirit attached to it. Learning the language of enchantment, but not dishonesty, is a key part of the witchcraft education process. It is important to have empathy, and without empathy, power is nothing more than a toy in the hands of an arrogant individual. One should

never let the weight of authority bring another person down. One has to connect with the inner eye to visualize what the mind and body desires, empowering with the equipment and Elements and communicating with nature. Witches who study nature and its cycles are capable of bringing positive change in themselves as well as the world. Womanism is a theory related to social change which also tries to reconnect humans and nature. It believes in strengthening the bonds with one's own spiritual self. As the world has encountered various such protests like Chipko, Ganga Mukti, and APPIKO movement where the oppressed women took situation in their own hands to save Mother Earth and addressed various social issues in different regions of India that were earlier invisible and neglected by mainstream history. These women created a balance by taking care of their families and standing up for their rights by developing the ability to manage different situations simultaneously They made people realize that society not only includes humans but also trees, forests, and animals. Some environmentalists claim that distancing humans from the natural world is the root cause of all problems. Therefore, respecting the laws of nature and nature's rhythms becomes all the more important in maintaining a balanced society.

The capacity for magic and power is innate to every human being.Wicca never tries to control one's life but shows the ways of magic with which one can find and connect the power within oneself. Wicca is a way of knowledge with no beginning and end. She asserts that her training allowed her to grow and evolve as a person, as she says"The body was taught how to retain energy. The postures toned up the endocrinal glands. Correct breathing techniques were taught and practiced. The muscles were trained to listen and respond. Physical stamina was a part of physical strength. Ultimately, physical well-being aided mental confidence. And maybe the other way round too" (138).

The writer feels that every bold, powerful, and strong woman is a witch in some sense because she has the ability to heal society and bring about profound change in her own life and the lives of others. Through her training, she was able to awaken her womanist sensibilities as she began to treat people using Wicca's ancient therapy by conducting psychiatric sessions with clients. There was no need for drugs or medications, as all that was required was attentiveness and participation in the company of various crystals and quartz.As she states "there they would sit in all quietness, communicating with the Elemental life force… Natural sounds emanating

from storms, waterfalls, rain and ocean waves were played on tape while they relaxed and absorbed the energies" (Chakraverti 200-201).

The writer has herself witnessed women's solidarity and womanist sensitivities through her experiences. Mrs. Delario, Ipsita's instructor, served as a role model for her by teaching her about authentic witchcraft and how she might assist the society with its aid. Minihaha was the first person in Ipsita's life to teach her how to be truly linked to Mother Earth. The writer was exposed to the womanist sensibility and sisterhood of Purulia's rural women in Bengal. Their warm nature and their attempts to save her life demonstrated that women, regardless of their circumstances, are always willing to risk their lives to save one another. During her workshop days in the village of Purulia, she discovered the village women's solidarity and maternal impulses. Although impoverished, Brajabala, a local woman, would bring food for the writer so that she does not lose her health. She would also bring "a little stainless steel bowl containing rice and two earthen vessels with lentils and a vegetable curry…and would give me water to wash my face and hands before I started my lunch" (Chakraverti 219). And while the writer would eat, all the women had satisfactionon their faces. The care and affection shown by the rural women moved her.

In *Witch: Unleashed. Untamed. Unapologetic*, Lisa Lister describes Witchcraft as one which has more to do with a woman's inherent connection to nature, inner wisdom, and intuition than the gruesome ceremonies depicted in films. She asserts that "The witch is a woman fully in her power… She's the one who knows without fail that there's more to this life than actually meets the eye" (Lister xii). Her book details how women can use magic for self-healing, dream manifestation, and change and defines a witch as a woman who is confident in her own abilities.Therefore, Wiccan ways leads to self-knowledge, awareness of nature and other people, and ultimately to totality and completion.

It is important tounderstand that witches are ordinary humans who have achieved mastery over a particular skill by controlling their senses and psyche. By exercising control over their thoughts and emotions, they have mastered a specific skill to an exceptional degree, and excellence in any skill will undoubtedly result in extraordinary accomplishments, which can be claimed as magical or supernatural. The essential thing here relates to one's close association with various elements of nature and to use this association for the benefit of humanity in the form of healing and providing

relief in the time of crisis. The way the writer has employed witchcraft to understand her own innate power and to experience solidarity with other women is a testimony to the fact that any kind of intimate relationship with the designs of nature is bound to help human beings as well as the larger universe.

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Intersectionality and the Imperative for Inclusive Discourse: Unveiling the Complex Realities of Domestic Violence Against Women of Colour

–**Dr. S. Maha**

At the crux of this intricate nexus lies the undeniable reality that these societal constructs are inextricably interconnected, resisting any facile attempts to subsume one beneath the dominion of another.

Abstract:

This research delves into the multifaceted dynamics surrounding the discourse on domestic violence, shedding light on the critical need for an intersectional approach. While women's activists strive to elevate the issue of domestic violence to political prominence as a 'women's issue,' a tendency to downplay distinctions among women can inadvertently perpetuate the marginalization of women of color. This paper contends that the prevailing focus on historical stereotypes, particularly the portrayal of Black men as assailants of white women, within anti-domestic violence advocacy contributes to an oversight of intra-racial violence against women of color. The study emphasizes the significance of recognizing the intersectional identity of women of color, who navigate the intersection of gender and race. By acknowledging and addressing the unique challenges faced by women of color, this research advocates for a nuanced understanding of their experiences with violence. The analysis explores how the intersectional framework, encompassing both gender and racial dimensions, is crucial for a comprehensive and equitable approach to combating domestic violence.

Key Words: Intersectionality, Domestic violence, Intra-racial violence, Marginalization, Social justice.

This scholarly inquiry navigates the intricate terrain of understanding the intersections of race, class, and gender, transcending conventional

conceptualizations. Rather than treating these categories in isolation, this research underscores the imperative to grasp the methodologies underpinning each, discerning their distinct manifestations within diverse group contexts.Primarily, it illuminates that race, class, and gender are socially constructed classifications, devoid of any intrinsic or "natural" essence. Their significance emanates not from an inherent state but rather from the centrality accorded to them through intricate social and historical processes. Secondly, the study explicates how these categories tend to foster binary groupings, such as "man/woman,""Black/White," or "rich/poor," elucidating the societal inclination to create dichotomies.

Moreover, each category is explored as both a classification of individual and group identity and a social structure. Beyond shaping individual identities, race, class, and gender play pivotal roles in determining group positions within stratification systems and institutional structures. Consequently, this research advocates for a holistic examination of patterns within the work market, family structures, state institutions, including government and legal systems, and mass media.Distinguishing between models focused solely on contrast and those emphasizing the matrix of domination, the study accentuates the dynamic and evolving nature of these categories. It posits that neither race, class, nor gender is a fixed classification; rather, they are products of ongoing social constructions with interrelated structures. (Glenn, 275-297)

Race, class, and gender, in their intricate interplay, exert pervasive influence across the entire spectrum of individual experiences, cognitive processes, and interpersonal relationships. Their omnipresence is undeniable, shaping not only the external societal dynamics but also the internal realms of consciousness and perception.

At the crux of this intricate nexus lies the undeniable reality that these societal constructs are inextricably interconnected, resisting any facile attempts to subsume one beneath the dominion of another. Each, in its nuanced complexity, weaves into the fabric of individual existence, influencing the very essence of selfhood, the intricacies of thought processes, and the nature of connections forged with others.These salient influencers operate as omnipresent orchestrators, leaving an indelible imprint on the conscious and subconscious realms of human cognition. The contours of one's racial identity, class positioning, and gender orientation collectively sculpt the intricate mosaic of personal experiences and perspectives, governing the nuanced interplay between self and society.

Furthermore, the social instincts, inherent to human nature, are profoundly molded by the intricate dance of race, class, and gender. These societal markers become the silent architects of the intricate tapestry of societal norms, expectations, and behavioral patterns, intricately shaping the dynamics of human interaction.In acknowledgment of their interconnected nature, attempting to reduce one of these influential forces to a subordinate position beneath the others is an oversimplification that belies the complexity inherent in their symbiotic relationship. The dynamic interplay of race, class, and gender manifests as a coalescence of influences, defying reductionist frameworks and demanding a nuanced understanding of their collective impact on the intricacies of the human experience.

The way I try to understand the interconnection of all forms of subordination is through a method I call 'ask the other question.' When I see something that looks racist, I ask, 'Where is the patriarchy in this?' When I see something that looks sexist, I ask, 'Where is the heterosexism in this?' When I see something that looks homophobic, I ask, 'Where are the class interests in this?' (Matsuda 1991-1189)

Obviously, Class Matters. Race Matters. Gender matters. And they matter together. Individual racism constitutes the espousal of one individual's belief in the hierarchical dominance of one racial group over another. It aligns closely with the concept of prejudice, denoting a hostile disposition towards an individual presumed to possess negative attributes associated with the group to which they belong. However, it is imperative to distinguish individual racism from mere personal biases, as racism, in its comprehensive essence, extends beyond individual attitudes.

Racism, contrary to mere preference, is a systematic construct. It transcends individual sentiments and becomes ingrained within the societal framework as a structure of power and privilege. While it may manifest in the attitudes of individuals, its roots delve deeper into the structural underpinnings of society, thereby yielding disparate advantages and disadvantages to various groups contingent upon their positioning within this societal framework.Crucially, racism is not confined to the realm of personal predispositions; it is an integral facet of societal organization. It is interwoven into the very fabric of prevailing institutions within the United States, with its roots extending back to the inception of the nation. The pernicious influence of racism thus extends far beyond individual minds, permeating and shaping the foundational structures of society, thereby perpetuating systemic inequalities and advantages that different groups experience within this intricate societal tapestry. Racism encompasses both intentional and unintentional facets. It is imperative to

recognize that within a racist system, advantages can accrue to individuals irrespective of their explicit intention to adopt a supremacist mindset. This underscores the synthetic nature of institutional racism, engendering an inherent system of privilege that may be internalized and perpetuated by diverse groups in various forms of awareness. "White Privilege" further delves into the imperceptibility of racial privilege to those who are beneficiaries of it, elucidating how it intricately shapes the quotidian existence of both White individuals and minorities. This subtle normalization of privilege, even in its very invisibility, perpetuates and perpetuates systemic disparities. Furthermore, racism is not confined to the abstract realms of systemic constructs; it profoundly shapes daily social interactions. Institutional racism, despite its structural nature, relies on the continual presence of individuals harboring racist attitudes and perpetuating discriminatory actions in the course of their daily lives for it to endure. This underscores the indispensable role of individual actions in the perpetuation of institutional racism.

In the complex tapestry of racial dynamics, the impact of racism transcends socioeconomic distinctions. Even for non-white individuals occupying working-class positions, the harsh realities of racism may persist unabated, revealing the inescapable intersectionality of racial and class-based disparities. It is imperative to recognize that racism operates not in isolation but as an intricate part of a larger web of interconnected systems. The intersecting frameworks of race, gender, and class converge in individuals' lived experiences, constituting a dynamic and interdependent matrix that defies isolated examination. To approach the analysis of any one category—be it race, gender, or class—without acknowledging the synergistic influence of the others is a conceptual oversight. The multifaceted nature of individuals' encounters with race and racism is inherently shaped by their positioning within the overarching system of race, class, and gender privileges and penalties. Race, as a construct, unfolds not only in objective dimensions arising from institutional racism but also in subjective dimensions, influencing how individuals subjectively experience and navigate it.

Notably, disparities within racial groups based on social class underscore the intricate interplay between race and class in shaping collective experiences. While all ethnic minorities contend with institutional racism, the nuanced reality of their encounters varies significantly based on factors such as social class, gender, age, sexuality, and other markers of social position.The social class system, grounded in societal norms and practices, operates not merely as an individual's rank but as a

complex web of relations permeating the entire social fabric. Class, as a systemic force, structures group access to economic, political, social, and cultural resources, influencing identity and individual well-being. Within the United States, the class system is intricately woven with patterns of capitalist development, intersecting with considerations of race and gender.

Crenshaw's legal analyses underscore the intersectionality of race and gender, revealing how the experiences of Black men and women within the judicial system are uniquely shaped by the simultaneous dynamics of race and gender. Notably, cases involving Black women are often dismissed as inconsequential when they deviate from conventionalized expectations associated with either race or gender.The essence of comprehending intersectionality lies in recognizing the array of privileges and forms of oppression one may concurrently encounter. An intersectional lens unveils the disparities between, for instance, an affluent, white, heterosexual man and a marginalized, undocumented Latina residing in the U.S. The former, positioned at the zenith of privilege, benefits from economic class, racial hierarchy, gender-based power dynamics, heterosexual norms, and national identity, all of which contribute to his elevated status. In stark contrast, the latter, a poor, undocumented Latina, grapples with the intersectionality of race, gender, immigration status, and socioeconomic position, subjecting her to discrimination, exploitation, and limited access to basic rights. Crenshaw states, "Drawing from the strength of shared experience, women have recognized that the political demands of millions speak more powerfully than the pleas of a few isolated voices. This politicization has transformed violence against women". (1241)

This complexity is evident in the substantial disparities in class status between Whites and ethnic minorities, not homogenously affecting all members within racial or ethnic categories. While, on the whole, White households exhibit higher accumulated wealth and incomes than Black, Hispanic, and Native American families, it is essential to acknowledge the diversity within racial and ethnic groups, with variations also existing among Whites and Asian Americans. This nuanced understanding underscores the intricate interplay of race and class within the broader socioeconomic landscape. Gender, akin to race, is a societal construct rather than an intrinsic biological determinant. Entrenched in social norms and perpetuated through patterns within society, gender orchestrates the intricate relationships between women and men, endowing them with distinct positions of privilege and vulnerability within societal frameworks. As an aspect of identity, gender is acquired

through a process of socialization, wherein individuals construct meanings of themselves and others that are invariably shaped by gendered perceptions.Similar to the intricacies inherent in understanding race, gender eludes comprehension solely at the individual level. Instead, it is embedded within social institutions such as the workforce, family structures, mass media, and educational systems.

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Interdependent life: Adventure and Friendship in Yann Martel's *Life of Pi*

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Abstract:

Literary works provide the finest portrayal of life and relationship. A novel is one of the literary forms that is most accessible to the general audience because its plot is so closely related to the reality of ordinary humans' lives. In the vast majority of ancient literary works, animals solely serve humans. It combines a thorough mapping of animals with in-depth readings of important animal texts. One of the novels that illustrate human-animal interdependence is Yann Martel's *Life of Pi*. The protagonist, Piscine Molitor Patel, known as Pi, tries to embrace all the new faiths in his journey of an adventurous life andrelationship with animals.It is almost like reading the character's inner thoughts and feelings since readers get an intimate peek at the character's challenges and triumphs. In his portrayal, a parent informing his child about hazardous creatures in the zoo is quite instructive. Moreover, it is fascinating how Martel conveys scientific information about animal psychology and behaviour in a befitting way. The chapter reveals the companionship that the main character Pi connects with Parker and their interdependent relationship with one another in the adventure.

Keywords: Interdependent, Adventure and human-animal relationship.

Life of Pi highlights the intensity of a predator-prey connection and serves as a reminder to humans that arecapable of posing a threat to other living things.

It makes natural to believe that the human-animal interdependence will continue to develop as human's interaction with animals vary. Although distinct, this link is just as powerful and is closely related to the ability to feel empathy; it enables to provide the animals the highest quality of life. The relationship between Pi and Richard Parker suggests that there is something more potent uniting humans and animals, and when the two are paralleled, the animal offer the human a new perspective.Pi's narrative and relationship with Parker serve as a vehicle through which Yann Martel demonstrates the need of keeping an eye for the similarities between all living things, including humans and animals.

All animals, however, have the capacity and even the desire to interact with one another beyond merely surviving, seeking for connection and empathy with other species.The zoo, animals, science, and religion are all significant influences on Pi's conception of himself. In his days, he initially became familiar with zoo life. He spent a lot of time playing with animals and memorised their characteristics. Itmade significant impact on the way Pi developed because frequently animals appeared in his daily existence and how quickly Pi learned particularly the animal world.

Richard Parker receives attention from Pi throughout the difficulties. When they get at Toxic Island, he is really not the one who sends Parker away for a little period. He gathers wholesome food for him and Parker when they leave the island. He also begins to speak with Parker, sharing his opinions and thoughts. Pi discovers the secret underlying the connection between him and the tiger as their friendship develops. He is aware that both humans and animals are essential components of the ecosystem. Soon after, the inhuman flesh is eaten and interaction starts. "You must fight hard to shine the light of words upon it."(179)It is at this point that" Richard Parker…calmed me down… It is the ironly of this story that the one who scared me with less to start with was the very same who brought me peace, purpose, Idare say even wholeness." (179)

For Richard Parker, it would be too simple to kill Pi, starve to death, or leave on the island. It learns that Pi must instead absorb to make accommodations for Parker and come up with strategies for living together. He is aware of their interdependence. The presence of Parker serves as a crucial diversion from his problems, from his sadness and family loss, from his bodily suffering, and from his struggles and hardships. He depicts:"If he died I would be left alone with despair, a foe even

more formidable than a tiger." (164)

Pi does not disregard the difficulty of surviving physically, but he is imbued with a heavenly purpose. Heengages in some forms of dominance and even control. Moreover, he makes use of his skills in science by marking territory with pee. Nevertheless, throughout his suffering, Pi has to constantly decenter himself in regard to the forces of nature, which may or may not involve the tiger. He is compelled to reconsider where people and animals begin and end.Psychologically, the tiger offers a required amount of terror, diversion, and the understanding of interdependence.

Humans have long been conditioned to believe that when defenceless humans come face to face with a hungry tiger, vicious beasts like tigers can take their lives. Man becomes an animal's servant and starts to think that he is serving God as a result. Pi, and thus Yann Martel, believed that modern language is unable to convey the better meaning of what he learned from his experiences with animals.

Throughout the experience, Pi only has company from the Bengal Tiger. When, Pi is protected from the hyena's attack by the tiger's presence on the lifeboat,he is indebted to Richard Parker, for saving his life. Nearly, all cultures have appreciated the relationship between humans and tigers. Here, Pi receives encouragement from the tiger to keep going despite the miserable circumstances. Their shared living quarters on the lifeboat serve as a peaceful coexistence of seemingly disparate civilizations inside a same territorial bloc. In H.G. Wells'*The Island of Doctor Moreau* (1896). Prendick, the protagonist, spends some time on the island living in continuous terror of the Beast People. After returning to England, he continues to worry about people.

Pi emphasis the themes of optimism, bravery, and the resolve to survive by realising that he must overcome his anxieties. He also understands that establishing a zoomorphic existence is necessary for him and the tiger to live in harmony. He applies what he learned from the tamer about animal training and territorial behaviour. The tiger is now on a motivation to survive for him rather than a threat.

Here, Pi remembers his father made the decision one day to teach Pi and his elder brother Ravi about the perils of wild animals. In front of the boys, he gave a wild goat to the Bengal tiger in its cage. The boys were horrified by what they saw, but their father went on to describe additional ways that even tame animals may harm or even kill them. Point Pi's father contrived "to show you how dangerous

tigers are…" (37) by basically feeding a goat to a very hungry tiger. The respect and comprehension of this animal's nature that Pi gained from this encounter have given him the knowledge and fortitude he needed to live. Therefore, Pi always remembers this lesson and be able to distinguish the otherness of wild creatures.

An animal that is generally accepting to humans is said to be tame. Tameness can develop organically or as a result of a purposeful, human-directed training process that goes against an animal's initial wild or natural tendencies to avoid or fight people. The ease with which humans may train a particular animal depends on the animal's specific characteristics, breed, or species. When an animal is tamed, it suggests that it not only accepts human contact but also at least little human handling. Tameness in this sense should be contrasted from socialisation, in which animals treat people similarly to their own species, such as by attempting to control them.

The study projects that Pi chooses to tame the tiger since it is the last remaining option to protect himself from Richard Parker to live. Although the tiger is fearsome and gorgeous, fierce and deadly, Pi believes that taming him rather than trying to kill him is the only way to ensure his life. Consequently, Pi performs the skills learned in the Pacific Ocean alone, dealing solely with ferocious or dangerous animals. It is intriguing that Yann Martel did not place the same value on people. As opposed to his parents and sibling, who all perished in the water, Pi is more concerned for the tiger. It can be seen that starting a social life with animals is a type of fresh relationship for anyone who lost their own family or is neglected by them.

Pi uses the same strategies a circus ringmaster in the zoo would use to subdue Richard Parker. Since he had no choice but to tame the tiger, in this instance, his actions cannot be criticised. It is the responsibility that the ringmaster never forces and beatsthe animals, but to put on a decent circus performance. Pi's childhood experiences in the zoo, which is a significant aspect of his existence. He would never have survived as well as he did without his deep understanding of the habits of wild animals. Therefore, Pi and Parker seem to be in a relationship out of extreme need, but a close reading would show that Pi wants to kill Parker in the beginning. Therefore, Pi devised a number of methods to protect himself from the tiger. He came up with a number of plots to kill Parker that would release him from Parker's perils.He thought to "Push Him Off the Lifeboat", "Kill Him with the Six Morphine Syringes","Attack Him with All Available Weaponry", "Choke Him", "Poison Him, Set Him on Fire,Electrocute Him." (158)

The knowledge of humanizing tiger originated very late in Pi's cognizance. Richard Parker produced a noise from his nostrils that was neither a 'woof' nor a 'meow' but rather 'Prusten' Pi was still busy developing and rejecting his own ideas while trying to think of the best way to get rid of Parker. The most subdued tiger call, 'Prusten' is to indicate friendliness and good intentions. Ironically, the man who was constantly considering killing the animal received a call of friendship. Pi's perspective on animals was altered at this point in his life. Even if the invitation to friendship came from the tiger, Pi's acceptance of that gesture deserves equal respect. Later, he just could not murder Parker since he began to love it:

> A close relationship will also mean protection from the other members of the pride. It is this compliant animal, to the public no different from the others in size and apparent ferocity that will be the star of the show, while the trainer leaves the ....least likely to challenge them or be difficult. (45)

In a list of steps, Pi lays out a training regimen that depends on exploiting Richard Parker's own seasickness, where a whistle that Pi discovers in the lifeboat. By shaking the lifeboat and blowing the whistle to make the tiger queasy, he uses it as a type of aversion treatment. Over time, the tiger learns to connect the whistles sound with his seasickness, enabling Pi to defend against Parker by just blowing the whistle.

Honestly, Pi views himself as the God of the boat as Richard Parker's deity. He becomes an active hunter, a provider of water and comfort, and the primary power influencing Parker's deeds and life. He describes parker as his partner in an imaginary circus act, his total dependence, a distinct, yet connected to his own fate. When the cargo passes them by, their relationship reaches a breaking point. Pi is upset, and Parker, who does not comprehend the missed rescue but notices Pi's alpha, mood and behaviour shift, shows worry. In a time of suffering and experience, the two are fully connected. Pi acknowledges this and expresses his utter and unwavering adoration for the animal.Here, the wonderful blend of realism and imagination assumes a very complicated tint that makes to think of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (1798).

The poem explores the experience of a person who by transgressing one of the basic human principles, the relationship of hospitality and companionship. An albatross is introduced in the poem, which is a very big. Mostly white maritime bird with long,

thin wings and a thick body is found in the Pacific and Southern Oceans. The Albatross was the animal, the sailors encountered in the mist and snow region. The sailors welcomed it onto their ship since they thought it was just like them and a creation of God. It was giving them hope and raised their spirits.

Pi learns the need for coexistence through dread and his natural instinct for survival. According to him, accepting different species is a method to fulfil societal obligations. He portrays: "The golden agouti, like the rhinoceros, was in need of companionship. The circus lions don't care to know that their leader is a weakling human; the fiction guarantees their social wellbeing and staves off violent anarchy." (6) A contemporary transnational ethos is at the heart of the connection between Pi and Richard Parker. Thestudy promotes a belief in the possibility, where ethnic groups are recognised and given room to thrive. Parker might be viewed as a representation of the new global nationalism in this regard

Animals become the nearest and dearest friends for Humans. Pi is able to adapt the weather in Ocean; he learned how to live with Richard Parker and sea animals. Moreover, **Sea** animals became the cause of nourishment for both Pi and Richard Parker and their existence.In a time of suffering and experience, the two are fully connected. Pi acknowledges this and expresses his utter and unwavering adoration for the animal. Richard Parker becomes Pi's pet, illustrating how pets may be considered as friends throughout the entire life of Pi. Parker is still a wild animal, but for the most part, he is under Pi's control. The link is still growing, Pi seeks Parker since he lacks traditional company while stranded on the lifeboat. The longer they are together, the stronger their relationship becomes.

 Pi's amount of interaction with the tiger helps him stay mentally stable. They respect one another's boundaries and depend on one another to survive. The difficulties they encounter assist to fortify their relationship to the point that Pi develops a strong attachment with the animal. The way they live in harmony, with each other without interfering, and eat are just a few examples of how Pi appreciates his affection and sense of belonging. He reveals:

> "I love you! The words burst out pure and unfettered, infinite.The feeling
> flooded my chest. Truly I do. I love you, RichardParker.IfIdidn'thaveyou
> now, I don't know what I would do. I don't think I would make it. No, I
> wouldn't. would die ofhopelessness. Don't give up, Richard Parker, don't
> give up. I'llget you to land, I promise, I promise! (86)

Human ecology is the study of the interactions between people and their environment. It covers the interactions of people with other animals, plants, and their environments. The study portrays how intricately connected animals are to human sustenance and survival. Pi is able to live aboard the boat with Richard Parker for several months; he understands the animal kingdom, respect for his own fear, and stubborn reluctance to accept fate. Here, the mysterious bond between humans and both nature and animals is vividly illustrated and reaffirmed.

An animal's social uneasiness is frequently shown through aggressive behaviour. It is not necessary for a socially advanced animal to engage in combat. Animals and humans both place a high value on social standing: Pi exhibits: "When two creatures meet, the one that is ableto intimidate its opponent is recognized as socially superior, so that a social decision doesnot always depend on a fight; an encounter in some circumstances may be enough. ...Thenature of the circus trainer's ascendancy is psychological" (44)

Pi realised that in order to live, he had developed animalistic traits. He kept the tiger in a zoomorphic relationship by eating like an animal. He also relied heavily on Richard Parker to help him overcome his psychological and emotional anxieties. Even though he received no response from the tiger, the main character spoke to it and treated it like a person. He urged himself to continue fighting since it was the only way he would be able to live. Pi's belief and hope was Richard Parker alone.

Pi came to the conclusion that although humans are capable of tremendous brutality, they are also self-absorbed when they showed love for animals. He understands that in order to have a strong, mutually respectful connection with Richard Parker, Pi needs to form an oddly enough, an alpha-omega association in which Pi will be at the top. He does this by circling the lifeboat with his own markings, sniffing Parker's poop, and upholding strict limits above and below the sheet that covers the top of the boat.

The tiger may appear to play the role of submission to Pi in the boat, but in reality, he is always his natural self, a dominant creature with almost no enemies and most definitely not threatened by a skinny, weak, emaciated boy. Despite the fact that Pi establishes a rough status boundary between himself and Parker, it can be seen that the tiger is simply biding the time.Pi continues to comment on the beauty of animal life, pointing out sharks with beautiful ultramarine backs and snow-white guts, among other instances of the kind already mentioned: "sparkled with

surprising brilliance" (293) and others of an indigo blue that: "shimmered beautifully in the sun." (294) When, Pi kills a dorado fish, he watches as it: "began to flash all kinds of colours in rapid succession. Blue, green, red, gold and violet flickered and shimmeredneon-like on its surface as it struggled." (248)

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Waste Disposal in India: A Critical Analysis in the Light of Constitutional Obligations of State

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MSW includes trash, garbage, solid waste etc. Waste is defined as any substance or item disposed of because its owner no longer finds it useful or values it economically. This person is also known as the garbage creator. Waste is categorised as solid, liquid, or gaseous depending on its physical state.

Abstract:

Waste disposal in India is a growing menace. On one hand, waste is an inevitable consequence of development and on the other hand, development is the biggest and direct indicator of growth. With rapid increase in urbanization and population, there is an increase in waste production too. Increase in waste production and poor waste management system are the root causes of deterioration of the environment and drivers of diseases and global climate change. Through this research article the author shall critically analyze the waste disposal problem in India, issues and challenges thereof and what are the obligations of State in mitigating this issue. The article shall highlight the specific Constitutional provisions that cast duty on State to protect and conserve the environment. The author shall support the research with the help of landmark judgments that has helped India develop its environmental jurisprudence.

Key words: waste disposal, constitution, environment, development, mitigation

Introduction

Vasudhaiva Kutumbhkam means entire world is a family. We often prefix *mother*, before the word, earth and nature emphasizing, the idea of them being the nurturer and the caretaker of the world where we humans reside. As per the ancient Indian regime, human beings owe a responsibility to protect and

preserve environment. It is each individual's *dharma*, meaning the right thing to do when it comes to the safeguarding the environment. Whatever it takes; one has to be responsible and owe a duty towards the accomplishment of this goal.

This research article examines the State's responsibilities for environmental preservation and in particular "waste disposal". As per the constitutional mandate, State has to make sure that nature and environment is protected and taken care of in the most sustainable manner. There is a sense of commitment by the nation towards the accomplishment of the goals of a welfare state. This commitment is supported by Chapter IV and IVA of Indian Constitution, which contain the "Directive Principles of State Policy (DPSPs) and Fundamental Duties", respectively. Furthermore, the Constitution guarantees the right to a healthy environment as a fundamental right. It is a basic human right and State has to make sure that this right is not violated at any cost.

Protection of environment has to go hand in hand with the idea of development. Environment and development cannot work in isolation, both are interdependent. But, one of the biggest hurdles to accomplish sustainable development is waste disposal. Waste generation is an inevitable part of economic development. No nation can escape this problem, what one has to do is how we manage the disposal of waste once it is generated. This study examines the solid waste disposal problem, environmental protection, and state accountability in light of constitutional provisions and precedent-setting court rulings.

Municipal Solid Waste (MSW)

MSW includes trash, garbage, solid waste etc. Waste is defined as any substance or item disposed of because its owner no longer finds it useful or values it economically. This person is also known as the garbage creator.Waste is categorised as solid, liquid, or gaseous depending on its physical state. Hazardous, medicinal, radioactive, solid industrial residue, building and demolition debris, and MSW are all considered different forms of solid waste.The final phase in the Solid Waste Management Framework process/chain is waste disposal.

Waste Disposal: Challenges

The State has a non-delegable duty of waste disposal. Waste disposal has a direct and indirect impact on the nation's health and ecology. One of the biggest obstacles to urban India's development is solid waste management, or SWM. Several studies show that landfilling activities, microbial decomposition, climatic conditions, and refuse characteristics all contribute to the production of hazardous gases and

leachates from improper waste disposal. A number of studies found that almost 80-90% of MSW is disposed of in an improper way, such as open dumps and landfills, which causes threat to human health, environment and the food chain cycle. Due to rampant increase in the density of population and insufficient infrastructure, India's urban local bodies (ULBs) have been found to have significant challenges in managing massive volumes of "municipal solid waste" (MSW).ULBs are the bodies constituted under Constitution of India to manage and look after the city's cleanliness.

A number of laws have been passed in relation to waste disposal. To address these concerns, the "Ministries of Housing and Urban Affairs (MoHUA)" and "Ministry Environment, Forests, and Climate Change (MoEFCC)" have jointly launched policies and activities. But because of poor enforcement by the authorities and lack of transparency and knowledge among the stakeholders, the majority of these have failed to attain their objectives and goals.

Directive Principles of State Policy

The goal of creating a welfare state is reflected in DPSPs.Also, one of the components of a welfare state is a clean and healthy environment, which cannot be achieved without appropriate garbage disposal. Improper disposal of garbage might result in serious health problems. The Indian Supreme Court has established numerous rulings stating the importance of protection of environment. In addition to this, the essential responsibilities outlined in Parts IV and IV-A emphasise "the need to preserve and enhance the natural environment, which includes forests, lakes, rivers, and wildlife, as well as the necessity of having compassion for all living things."

The apex court made it quite evident that severe action could be taken against the State if it fails to carry out its obligations. In the annals of judicial activism, the ruling in *Ratlam v. Vardhichand* case is also historic. Even in situations where funding is scarce, the court upheld the rule of law's social justice component by holding statutory bodies responsible for carrying out their legal obligation towards public to minimise public disturbance and eradicate environmental degradation. According to Article 47, the State's main responsibilities include "improving public health, boosting the standard of life and nourishment of its citizens, and raising the level of nutrition."Public health is certainly connected to environmental protection and improvement .

International Law Regime and State Obligations: Relationship
Principle 11 -States should have policies regarding the environment that promote

rather than hinder the current and future development potential of developing nations, nor should they impede efforts to improve living conditions for all. States and international organisations should also take the necessary steps to come to an agreement regarding the potential economic consequences, both domestically and globally, of implementing environmental regulations.

Principle 13 An integrated approach should be adopted by state towards developmental planning.This will ultimately result in a better environment and a more sensible use of resources.

Principle 14A crucial instrument for resolving conflicts between the demands of growth and the desire to preserve and enhance the environment is rational planning.

Principle 17 To improve environmental quality, planning, managing, or controlling state's natural resources must be left to appropriate national organisations.

Rio-Principles of 1992 focussed on sustainable development. It laid emphasis on harmony between environment and development. Both aspects are interdependent on each other.

Both "Stockholm and Rio principles" highlight the State responsibility towards safeguarding, preserving and conserving environment. They have helped India develop its environmental jurisprudence. Supreme Court has emphasized that Customary International Environmental laws are part of our legal system.Unless repugnant to domestic law, they can be followed by the legal system of the country. These international principles lay emphasis on how imperative it is for the State to take cognizance of all the factors responsible for deterioration and degradation of the environment which certainly includes disposal of waste. The coherence of these principles is clearly visible in various judicial pronouncements of apex court.

The DPSP under Art. 51(c) of the Indian Constitution provides that the "State shall endeavour to foster respect for international law and treaty obligations," same was established by the "High Court of Uttarakhand in the case of Divya Pharmacy v. Union of India."

Apart from the above mentioned principles,Precautionary Principle, Polluter Pay Principle, Sustainable Development and Doctrine of Public Trustarealso essential components of environmental jurisprudence in our country which State has to mandatorily follow.The 'Precautionary Principle' and the 'Polluter Pays Principle' have been acknowledged as part of the domestic legal system ,for instance in "*Tamil Nadu Tanneries Case"*apex court laid down that whenever court is addressing any issue of environmental degradation and delivering a judgment these principles of International Environmental Law to be taken into consideration.

Article 21 of the Constitution-

Right to healthy environment is essentially a part of Art. 21, although it isn't specifically stated in Article 21 still it is considered to be an essential and integral part of this right. The highest court of the country has played a pivotal role in development of environmental jurisprudence in relation to Art. 21. Through its activist approach, the Supreme Court, in its capacity as a custodian and protector of fundamental rights, has secured a number of other fundamental rights that are implied in the Constitution but not specifically mentioned. The most important article in India's development of right-based environmental jurisprudence is Article 21.

The Supreme Court ruled in RLEK v. State of UP that right to live in a healthy environment with little disruption to the natural balance of the environment should be protected. In the "*C.L. Sahu v. UOI*" case, the Supreme Court laid down Article 21 of the Indian Constitution guarantees citizens' rights to an environment free from pollution" while maintaining the legality of the "Bhopal Gas Leak Disaster Act, 1985". Based on the idea of solidarity, the right to a clean environment is believed to be a component of third generation human rights.

Protection of environment is an integral part of any country's environmental jurisprudence. The development of this jurisprudence is surrounded by duty-right based approach. The national and international instruments discussed above coupled with judicial activism clearly highlights that there is an existence of State's responsibility to protect the environment. There is also an existence of fundamental right with respect to environment which is enforceable against State. There is enough constitutional evidence available that clearly affirms the duty of the State towards environmental protection.

Environmental constitutionalism focuses on environmental protection. The literature on environmental constitutionalism establishes an interdependent relationship between environmental rights and the State's and individuals' environmental duty. Through the 42nd amendment to the constitution in 1976, India became one of the first nations in the world to establish the environmental obligation of the State as one of the DPSPs. When there is violation of a person's right under Art.21 because of unhealthy and polluted environment, it is State that has failed in performing its duty. State is certainly answerable for the failure.

The petitioner in "L.K. Koolwal v. State of Rajasthan and Others" filed a writ petition, requesting that the court order the state to carry out its mandated obligations. He invoked the Directives Principles of State Policy and the Fundamental Rights. The case highlighted Jaipur's serious sanitation issue, which was allegedly endangering the lives of the residents. The High Court noted that because these

issues have an impact on citizen's lives, maintaining public health, maintaining sanitation, and protecting the environment are all included under Article 21 of the Constitution. Filth and grime contribute to risks that endanger lives and induce gradual poisoning. If left unchecked, these hazards can reduce a citizen's life expectancy. The Municipality was required by law to sweep the city of Jaipur of all pollution, filth, and other debris within six months of the date of this judgement. Most importantly, instruments like judicial activism and public interest litigation have aided India in building its environmental jurisprudence and demonstrating the undeniable state obligation for environmental protection.

Conclusion

Compared to rural areas, urban areas have a notably higher percentage of people in the medium and upper income groups. Large, crowded cities are created by rapid urban population growth, which immediately raises the amount of MSW. Undoubtedly, the amount of waste generated is going to increase in the years to come. The plausible and sustainable mechanism has to be found out to check this ever-increasing menace of waste disposal. In India, a wide variety of ways are used for the disposal of solid waste; however, because each approach has advantages and disadvantages, it is not practical for managing solid waste. These techniques include incinerating, composting, vermicomposting, sanitary land filling, open dumping, and ocean dumping. Certain possible disposal techniques, such as the 3Rs (Reduction, Reuse, and Recycling), are also advantageous for garbage management. The sustainable techniques with the help of science, coupled with fulfilment of State's obligations can help India reduce and manage the issue of waste disposal.

Sustainability of resources is urgently needed, and it can be maximised by laying down stringent regulations and laws on recycling in India.When it comes to establishing a long-lasting infrastructure to address trash in both urban and rural areas, Indian authorities fall short. The concept of "waste to energy" is new in India.The states in India are not able to effectively implement it because they are densely populated. The states are unable to separate and segregate waste before being converted to energy, with Delhi having the highest rate of separation at 29.06% and West Bengal having the worst rate of separation at 18.99% and waste processors at 9%. India should build upon more efficient, scientific mechanism to segregate waste at the initial stage of waste generation. Also, constructing more sanitary landfills can help reduce the waste disposal problem. Apart from this, taking cue from developed nations and incorporating it in the existing infrastructure of the country can help the nation in protection and conservation of the environment.

Way Ahead

While economic valuation has historically been the primary determinant of policy decision making.But, contemporary considerations have assigned greater significance to factors such as environmental quality, risk assessment and evaluation, social harmony, and compliance with legislation .Industrialization and unprecedented growth have contributed enormous quantity of waste in the country. Inadequate funds, ineffective resources, and insufficient training are the causes of improper refuse management. Research conducted by the National Green Tribunal, the highest environmental authority in India, reveals that 92 % of urban local governments dispose of refuse in an open landfill. To tackle these challenges, we require a robust system to manage the heterogeneous composition of the waste we produce. In India, the MoEF&CC is the highest authority on environmental matters, including refuse management. Regulations pertaining to waste management have been established, modified, and communicated by this organisation on numerous occasions. Additionally, state-level pollution control boards (SPCBs) are charged with addressing pollution-related issues in their respective jurisdictions. Nevertheless, the primary concern pertains to the inadequate execution of these regulations.

Therefore, sustainable waste management is one of the most pressing issues requiring international assistance.It must establish new objectives and priorities. Consider, for instance, food waste especially in the midst of a pandemic, the quantity of food waste produced had increased significantly. In addition to addressing food waste at home, significant measures must be taken to prevent food waste during production and transportation in light of the dreadful consequences of climate change. Volumes of packaging and sanitary waste are also expected to rise in the future due to shifting lifestyles and improved access to resources; therefore, it may be necessary to establish distinct regulations for these categories of waste.Sustainable development is dependent on effective waste management, and the expense of inaction exceeds the cost of developing appropriate plans. Governments cannot abstain from this obligation and rely solely on communities and individuals to uphold it. In addition to policy and enforcement, adequate funding must be allocated by the government for waste management interventions.There are operational, financial, and technological challenges that require equal attention. Policy and legal structures must be strengthened, and the private sector must be allowed to participate. The informal sector must be recognised, and the roles of various agencies must be identified. By employing and executing mechanisms and techniques stated above the country can mitigate and manage the problem of waste disposal.

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A Study of Human Resource Management Practices on Secondary School Teachers' Performance

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The study used a quantitative approach and survey method to determine how satisfied teachers were with HRM practices. A stratified random sampling technique was used to choose participants based on the makeup of the population. The study comprised 400 participants in total.

Abstract:

Recruitment, training, development, motivation, and assessment of the employees who will accomplish the organization's objectives and carry out the essential tasks are all included in human resource management. The efficient use and administration of human resources is essential to the organization's success. The effectiveness of specialized training is contingent upon the presence of knowledgeable instructors who are generally aware of the need to impart particular skills to teachers. Accordingly, one of the most important aspects of enhancing the nation's human advancement is the satisfaction of specialized educators. Expert opinion and pilot testing helped to establish the validity and reliability of the instrument. As a result, the researcher scheduled appointments with instructors at technical colleges to gather data. Finding out how human resource management practices affect secondary school teachers' performance is the study's main goal. It is assumed that a sizable portion of male school teachers have a moderate attitude toward 86.0% of recruitment, 68.0% of selection, 50.0% of training and development, and 78.0% of compensation. It can be deduced that a significant proportion of Women's School teachers hold a moderate attitude towards Recruitment (68.6%), Selection (58.1%), Training and Development (54.7%), and Compensation (67.4%). It is necessary to inform the teachers about how their work relates to the expectations and goals of the institution.

Keywords: Human Resource Management, School Teachers' and Performance.

Introduction

The effectiveness and efficiency of human resource management (HRM) present challenges for the education sector. HRM procedures, which are used to recruit, inspire, and prepare teachers for their roles within the institution, are essential to the growth of any educational establishment (Dessler, 2007). There is always a connection between performance and job satisfaction. Teachers will be more involved in and dedicated to their profession if they are happy in their current roles. Teachers who are happy with their work inspire and dedicate themselves to achieving the best possible outcomes for their students. When workers are happy, they are more dedicated, creative, and productive for their employers. The systems and practices that make up human resources have the potential to impact employee performance and attitude (Gerhart, et al., 2007).

In the modern era, technical education holds great significance. Advances in technical education have contributed to the prosperity of developed nations. The main goal of specialized education is to produce experts, mechanics, and architects who will play a crucial role in advancing a nation's business sector. Thus, the entire specialized training interaction relies on specialized instructors who, for the most part, are aware of imparting the particular abilities among the Teachers. In light of this, hiring qualified educators is essential to advancing the nation's human development.

The rationale of the Study

HRM according to Schermerhorn (2001), is a purposeful interaction that is used to draw in, create, and maintain representatives for hierarchical targets. Wilson (1994) also observed HRM that aims to attract, develop, and retain representatives of an association. HRM entails specific activities to organize the workforce into a union. The four core responsibilities of HRM, as defined by Decenzo and Robbins (1998), are employee inspiration, advancement, preparation, and staffing. These are the HR practices that use representatives as a tool to influence and develop them so they can achieve the hierarchical goals (Senyucel, 2009).

Issues Facing Human Resources

According to Stewart and Sambrook (2012), there is a challenge to the contemporary definition of human resource development (HRD). Associations are

displacing other significant, but more confusing HRD exercises in favor of solitary activities like coaching or teaching. Moreover, HRD has grown from its modest beginnings in the United States during the 20th century to become a marvel of the world. The distinct psychological, social, and authoritative influences on HRD exert influence over the paradigmatic shift in comprehending human behavior and, consequently, HRD (Stewart and Sambrook, 2012). The complexity and shifting requirements of HRM cycles and HRD exercises are increased by the globalization of associations and, consequently, a wider range of partners.

According to Stewart and Sambrook (2012), the primary motivation for HRM will vanish as a result of workers' divergent needs and the partner perspective. As a result, worldwide academic activity centered around HRD theories and practices has increased. The additional analysis thoroughly examines the instrumental perspective on personhood and humanist suspicions put forth by HRM (Stewart and Sambrook, 2012). Specialists in ebb and flow argue that HRM pays insufficient attention to a passionate network with people and force (Stewart and Sambrook, 2012).

Methodology

The study used a quantitative approach and survey method to determine how satisfied teachers were with HRM practices. A stratified random sampling technique was used to choose participants based on the makeup of the population. The study comprised 400 participants in total. Data were collected using a self-developed research tool that included three HRM practices: compensation, training and development, and recruitment and selection. Expert opinion and pilot testing helped to establish the tool's validity and reliability. As a result, the researcher made appointments with instructors at technical colleges at predetermined times in order to gather the data.

Objectives of the study

1. To find out the level of HRM Practices on Secondary School Teachers' Performance.
2. To find out the level of HRMPractices on Secondary School Teachers'Performancewith reference to gender.
3. To find out the level of HRMPractices on Secondary School Teachers' Performance with reference tothelocation of the school.

4. To find out the level of HRMPractices on Secondary School Teachers' Performance with reference tothe type of the school.

5. To find out the level of HRMPractices on Secondary School Teachers' Performance with reference tothe nature of the school.

The hypotheses of the study

1. There is no difference between Secondary male and female Teachers in their HRMPractices.

2. There is no difference between Secondary urban and rural Teachers in their HRMPractices.

3. There is no difference between the type of the school Teachers in their HRM Practices.

4. There is no difference between the nature of school Teachers in their HRM Practices.

Population of the study

The population for this study consisted of secondary school Teachers in Odisha.

Sample of the study

A sample is a small subset of the population that has been chosen for examination and observation. The nature of the issue, the size of the universe, the availability of funding, and the workforce all influence the sampling strategy.400 secondary school teachers from different schools in Odisha who were chosen using the stratified random sampling technique make up the study's sample.

Toolforthe Study

The investigator employed the "HRMpracticesScale (2021)" standard tool, which was created by the investigator specifically for this study.

Establishing Reliability:

Fifty teachers at the Carmel English-medium School in Khordha, Odisha, were given the final tool. After fifteen days, it was given to the same Teachers. Next, a score was assigned to each response. It was determined what the coefficient of correlation was between two sets of scores. It is discovered that the reliability coefficient is 0.65. Thus, the test-retest method has established the tool's reliability.

Analysis os data - Percentage Analysis

Objective 1

Table1

Level of HRMPractices on Secondary School Teachers' Performance

	Low		Moderate		High	
Dimension	**Count**	**%**	**Count**	**%**	**Count**	**%**
Recruitment	63	15.8	280	70.0	57	14.2
Selection	90	22.5	237	59.3	73	18.3
Training and Development	81	20.3	232	58.0	87	21.8
Compensation	49	12.3	295	73.8	56	14.0

Thetable.1 explains that a large percentage of teachers have an attitude towards Recruitment 70.0%, Selection 59.3%, Training and Development 58.0%,and Compensation 73.8% at a moderate level.

Objective 2

Table2

Level of HRMPractices on Secondary School Teachers' Performance with Reference to Gender

Dimension	**Sex**	Low		Moderate		High	
		Count	**%**	**Count**	**%**	**Count**	**%**
Recruitment	Male	17	13.6	96	76.8	12	9.6
	Female	46	16.7	184	66.9	45	16.4
Selection	Male	25	20.0	86	68.8	14	11.2
	Female	65	23.6	151	54.9	59	21.5
Training and Development	Male	24	19.2	73	58.4	28	22.4
	Female	57	20.7	159	57.8	59	21.5
Compensation	Male	16	12.8	92	73.6	17	13.6
	Female	33	12.0	203	73.8	39	14.2

According to Table 2, a significant portion of male teachers have a moderate attitude toward recruitment (76.8%), selection (68.8%), training and development (58.4%), and compensation (73.6%). Table 2 also suggests that a significant portion of female teachers have a moderate attitude toward hiring (66.9%), selecting (54.9%), training and development (57.8%), and compensation (73.8%).

Objective 3

Table3
Level of HRMPractices on Secondary School Teachers' Performance
with Reference to Location of the School

Dimension	Location of the School	Low		Moderate		High	
		Count	%	Count	%	Count	%
Recruitment	Urban	30	15.2	141	71.6	26	13.2
	Rural	33	16.3	139	68.5	31	15.3
Selection	Urban	47	23.9	123	62.4	27	13.7
	Rural	43	21.2	114	56.2	46	22.7
Training and Development	Urban	36	18.3	110	55.8	51	25.9
	Rural	45	22.2	122	60.1	36	17.7
Compensation	Urban	29	14.7	141	71.6	27	13.7
	Rural	20	9.9	154	75.9	29	14.3

According to Table 3, a significant portion of Urban School Teachers hold a moderate attitude toward recruitment (71.6%), selection (62.4%), training and development (55.6%), and compensation (71.6%). Table 3 further suggests that a sizable portion of rural school teachers have a moderate attitude toward recruitment (68.5%), selection (56.2%), training and development (60.1%), and compensation (75.9%).

Objective 4

Table4
Level of HRMPractices on Secondary School Teachers' Performance
with Reference Type of the School

Dimension	Type of School	Low		Moderate		High	
		Count	%	Count	%	Count	%
Recruitment	Aided	10	12.0	64	77.1	9	10.8
	Unaided	53	16.7	216	68.1	48	15.1
Selection	Aided	22	26.5	52	62.7	9	10.8
	Unaided	68	21.5	185	58.4	64	20.2
Training and Development	Aided	9	10.8	41	49.4	33	39.8
	Unaided	72	22.7	191	60.3	54	17.0
Compensation	Aided	12	14.5	61	73.5	10	12.0
	Unaided	37	11.7	234	73.8	46	14.5

Table 4 illustrates how a significant portion of aided school teachers have a moderate attitude toward recruitment (77.1%), selection (62.7%), training and development (49.4%), and compensation (73.5%). Table 4 further suggests that a significant portion of unaided school teachers have a moderate attitude toward recruitment (68.1%), selection (58.4%), training and development (60.3%), and compensation (73.8%).

Objective 5

Table5
Level of HRMPractices on Secondary School Teachers' Performance with Reference Nature of the School

Dimension	Nature of the School	Low		Moderate		High	
		Count	%	Count	%	Count	%
Recruitment	Men	4	8.0	43	86.0	3	6.0
	Women	12	14.0	59	68.6	15	17.4
	Co-education	47	17.8	178	67.4	39	14.8
Selection	Men	12	24.0	34	68.0	4	8.0
	Women	22	25.6	50	58.1	14	16.3
	Co-education	56	21.2	153	58.0	55	20.8
Training and Development	Men	7	14.0	25	50.0	18	36.0
	Women	16	18.6	47	54.7	23	26.7
	Co-education	58	22.0	160	60.6	46	17.4
Compensation	Men	4	8.0	39	78.0	7	14.0
	Women	14	16.3	58	67.4	14	16.3
	Co-education	31	11.7	198	75.0	35	13.3

According to Table 5, a significant portion of male school teachers have a moderate attitude toward training and development (50.0%), recruitment (86.0%), selection (68.0%), and compensation (78.0%). Table 5 also suggests that a significant portion of women's school teachers have a moderate attitude toward training and development (54.7%), compensation (67.4%), recruitment (68.6%), and selection (58.1%). Table 5 also suggests that a significant portion of Co-education school teachers have a moderate attitude toward training and development (60.6%), selection (58.0%), recruitment (67.4%), and compensation (75.0%).

Differential Analysis
Null Hypothesis - 1

Table6
Difference Between Secondary Male and Female Teacher in their HRM Practices

Dimension	Male N = (125)		Female N = (275)		Calculated 't' value	Remarks at 5%
	Mean	SD	Mean	SD		
Recruitment	11.3	1.8	11.8	6.4	1.3	Not Significant
Selection	46.2	3.5	46.9	4.6	1.8	Not Significant
Training and Development	27.3	3.6	27.1	3.2	1.4	Not Significant
Compensation	12.4	1.9	12.6	1.8	0.9	Not Significant

(At 5% level of significance the Table value of 't' is 1.96)

The computed "t"value in the dimensions of recruitment (t-value = 1.29), selection (t-value = 1.81), training and development (t-value = 1.37), and compensation (t-value = 0.96) is less than the table value, as shown in table 6 and figure 1. Therefore, null hypothesis is accepted. Therefore, there are no significant gender-based differences in the following dimensions: recruitment, selection, training and development, and compensation.

Figure 1: Difference Between Secondary Male and Female Teacher in their HRM Practices
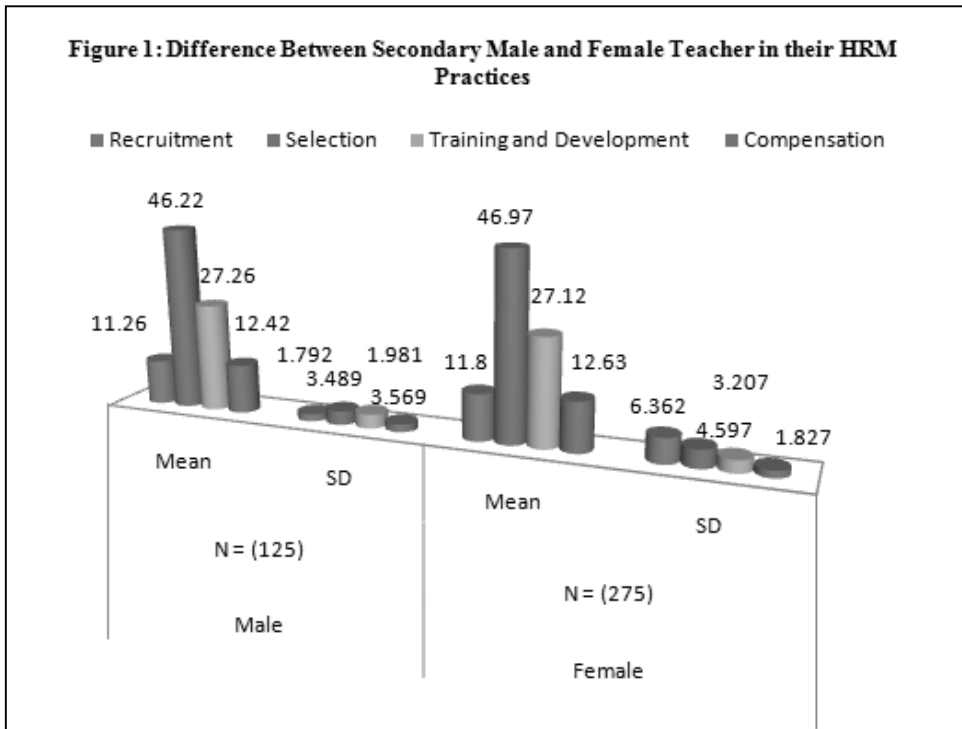
Null Hypothesis - 2

Table7

Difference between Secondary Urban and Rural College in their HRM Practices

Dimension	Urban N = (197)		Rural N = (203)		Calculated 't' value	Remarks at 5%
	Mean	SD	Mean	SD		
Recruitment	11.3	1.9	11.9	7.3	1.2	Not Significant
Selection	46.4	3.9	47.1	4.6	1.6	Not Significant
Training and Development	27.5	3.3	26.8	3.4	2.1	Significant
Compensation	12.3	1.9	12.8	1.9	2.7	Significant

(At 5% level of significance the Table value of 't' is 1.96)

The computed "t"value in dimensions Recruitment (t value = 1.24) and Selection (t value = 1.62) is less than the table value, as shown in Table 7 and Figure 2. Therefore, it is decided to accept the null hypothesis. As a result, there are no significant differences in the dimensions of recruitment and selection with regard to school location.

On the other hand, in the dimensions of compensation (t value = 2.73) and training and development (t value = 2.01), some of the computed t values exceed the table value. As a result, there are notable differences in the HRM practices of secondary urban and rural schools with regard to training and development as well as compensation for the school's location.

Figure 2: Difference between Secondary Urban and Rural College in their HRM Practices
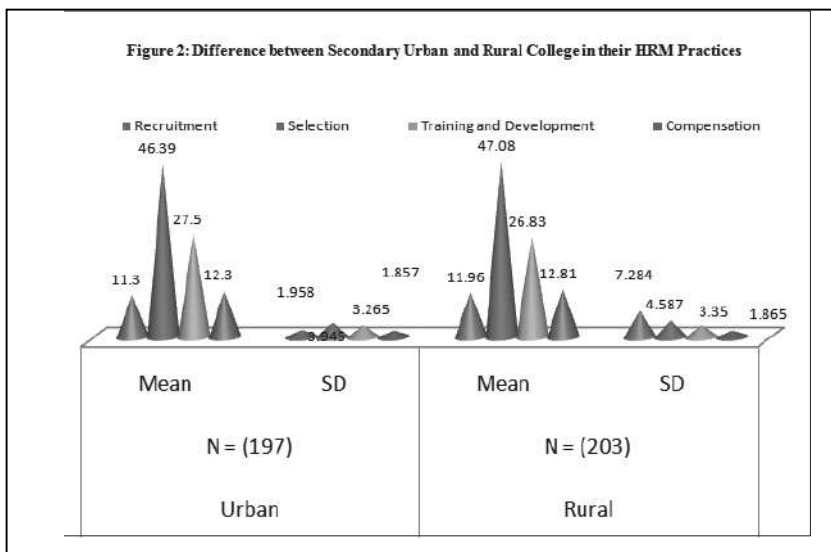
Null Hypothesis - 3

Table8

Difference between the Type of School Teacher in their HRMPractices

Dimension	Aided		Unaided		Calculated 't' value	Remarks at 5%
	N = (83)		N = (317)			
	Mean	SD	Mean	SD		
Recruitment	11.19	1.756	11.75	5.964	1.44	Not Significant
Selection	45.72	3.299	47.00	4.482	2.90	Significant
Training and Development	28.37	3.043	26.84	3.321	4.00	Significant
Compensation	12.07	1.752	12.69	1.889	2.81	Significant

(At 5% level of significance the Table value of 't' is 1.96)

The computed "t" value in the Recruitment (t value = 1.44) dimension is less than the table value, as shown by Table 8 and Figure 3. Therefore, the null hypothesis is accepted. As a result, there is no significant variation in the recruitment dimension with respect to school type.

In contrast, the computed "t" value in the dimensions of Compensation (t value = 2.81), Training and Development (t value = 4.00), and Selection (t value = 2.90) is higher than the table value. Because of this, there are notable differences in the ways that different school types use HRMpractices with regard to compensation, training and development, and selection of teachers.

Figure 3: Difference between the Type of School Teacher in their HRM Practices

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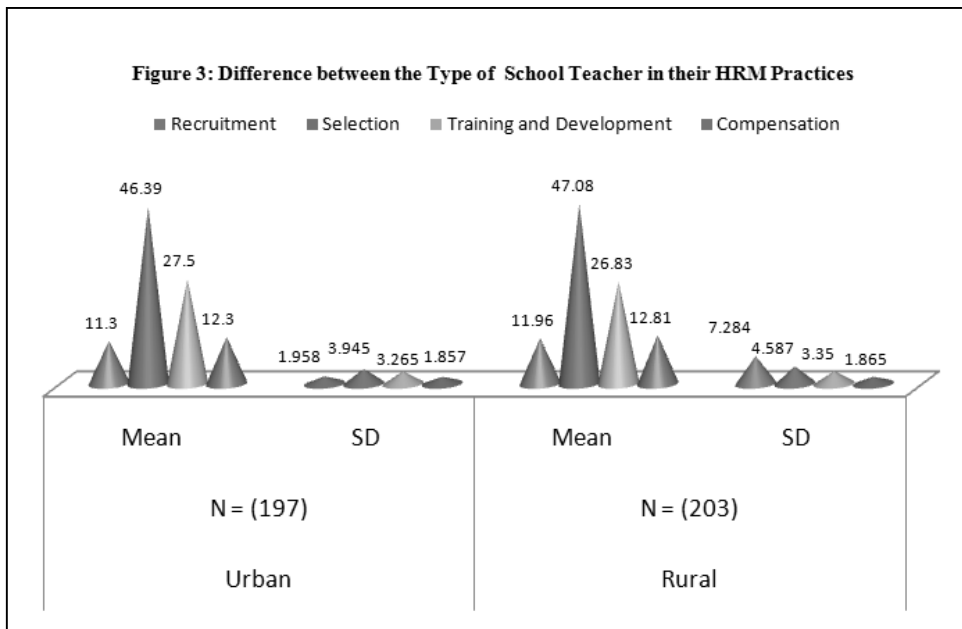
Null Hypothesis - 4

<div align="center">

Table 9

Difference between Nature of School Teacher in their HRM Practices

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Dimension	Source of Variation	Sum of Squares	Mean Square	df	_ _	Remarks at 5%
Recruitment	Between Groups	11.818	5.909		0.204	Not Significant
	Within Groups	11500.892	28.970			
Selection	Between Groups	90.449	45.224		2.473	Not Significant
	Within Groups	7258.989	18.285			
Training and Development	Between Groups	98.642	49.321	_	4.552	Significant
	Within Groups	4301.118	10.834			
Compensation	Between Groups	4.613	2.306		0.654	Not Significant
	Within Groups	1399.825	3.526			
	Within Groups	3044.973	7.670			

<div align="center">

(At 5% level of significance the table value of 'F' is 3.03)

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Table 9 suggests that the computed "F" Compensation is less than the table value in the dimensions of Compensation (F-value = 0.654), Selection (F-value = 2.473), and Recruitment (F-value = 0.204). Therefore, it is agreed upon that there is no significant difference in the types of school teachers when it comes to their HRM practices. Therefore, there are no appreciable differences in the attitudes of male, female, and coeducational school teachers about hiring, selection, and compensation.

The calculated "F" Compensation is assumed to be higher than the table value in the Training and Development (F-value = 4.552) dimensions. As a result, there are notable differences in the approaches taken by school teachers in terms of training and development within their HRM practices. Since there is a difference, a post ANOVA is computed.

Discussion

A sizable portion of educators have a moderate attitude toward 70.0% of recruitment, 59.3% of selection, 58.0% of training and development, and 73.8% of compensation. Similar to this, a sizable portion of male teachers have a moderate attitude toward 76.8% of recruitment, 68.8% of selection, 58.4% of training and development, and 73.6% of compensation. Table 2. Additionally, a significant portion of female teachers have a moderate attitude toward recruitment (66.9%), selection (54.9%), training and development (57.8%), and compensation (73.8%). According

to Table 3., a significant portion of Urban School Teachers hold a moderate attitude toward Recruitment (71.6%), Selection (62.4%), Training and Development (55.8%), and Compensation (71.6%).

Table 3 further suggests that a significant portion of rural school teachers have a moderate attitude toward recruitment (68.5%), selection (56.2%), training and development (60.1%), and compensation (75.9%). According to Table 4, a significant portion of aided school teachers have a moderate attitude toward recruitment (77.1%), selection (62.7%), training and development (49.4%), and compensation (73.5%). Table 4 further suggests that a significant portion of unaided school teachers have a moderate attitude toward recruitment (68.1%), selection (58.4%), training and development (60.3%), and compensation (73.8%).

Table 5 shows that a sizable portion of male school teachers have a moderate attitude toward training and development (50.0%), selection (68.0%), recruitment (86.0%), and compensation (78.0%). Additionally, table 5.1 suggests that a significant portion of women's school teachers have a moderate attitude toward recruitment (68.6%), selection (58.1%), training and development (54.7%), and compensation (67.4%). Table 5 also suggests that a significant portion of coeducational schoolteachers have a moderate attitude toward training and development (60.6%), selection (58.0%), recruitment (67.4%), and compensation (75.0%). The computed "t" value in Table 6.26 is less than the table value in the following dimensions: Compensation 0.96, Training and Development 1.37, Recruitment 1.29, and Selection 1.81.

Therefore, it is determined that there is no significant difference in the HRM practices of secondary male and female teachers. This null hypothesis is accepted. Therefore, there is no discernible difference in the gender-related dimensions of recruitment, selection, training and development, and compensation. The computed "t" value in Table 7.7 is less than the table value in the dimensions of Selection 1.62 and Recruitment 1.24. Therefore, it is decided to accept the null hypothesis, which states that "There is no significant difference between Secondary urban and rural school in their HRMPractices." As a result, there are no appreciable differences in the dimensions of recruitment and selection with regard to school location.

In contrast, Table 7's computed "t" value for the dimensions of Compensation 2.73 and Training and Development 2.01 is higher than the table value. As a result, there are notable differences in the HRM practices of secondary urban and rural schools with regard to training and development as well as compensation for the school's location. The computed "t" value in Table 8 is less than the table value in Recruitment 1.44. Therefore, it is decided to accept the null hypothesis, which

states that "There is no significant difference between the type of school teacher in their HRMPractices." As a result, there is no discernible variation in the recruitment dimension with respect to school type.

Whereas, the computed "t" value in the dimensions of Compensation 2.81, Training and Development 4.00, and Selection 2.90 is higher than the table value. Because of this, there are notable differences in the ways that different school types use HRMpractices with regard to compensation, training and development, and selection of teachers. Table 9.9 suggests that the computed 'F' Compensation is lower than the table value in the dimensions of Compensation 0.654, Selection 2.473, and Recruitment 0.204. Therefore, it is agreed upon that there is no discernible difference in the types of school teachers when it comes to their HRM practices. Therefore, there are no significant differences in the attitudes of male, female, and coeducational school teachers about hiring, selection, and compensation. The calculated "F" Compensation is assumed to be higher than the table value in the Training and Development 4.552 dimensions. As a result, there are notable differences in the approaches taken by school teachers in terms of training and development within their HRM practices. Since there is a difference, a post ANOVA is computed.

Conclusion

The researchers recommended certain actions in the results, discussion, and conclusion above. Technical colleges, whether public or private, may have a defined framework and set of guidelines for HRMprocedures. Without any intervention, recruitment and selection procedures may be used to hire teachers in a strict and equitable manner based only on merit. It is necessary to inform the teachers about how their work relates to the expectations and goals of the institution.

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Magic as a Life-Saving Tactic in *Harry Potter and Prisoner of Azkaban*

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Magic, the major defining aspect of fantasy, is indispensable to erect a flavourfully named geography i.e. secondary world that enslaves the readers' mind. Further, Encyclopedia Britannica defines magic as,"a concept used to describe a mode of rationality or way of thinking that looks to invisible forces to influence events, effect change in material conditions, or present the illusion of change" (Gilbert).

Abstract:

In contemporary fantasy novels, magic plays a vital role in saving the lives of both protagonists and antagonists. It provides convincing as well as immersive experience by rendering hyper exaggeration of the real world. Magic is integrated into every aspect of fantasy including setting, characters and narrative techniques. After the arrival of Harry Potter novels, children and adults have been entrenched in Harry Potter pandemonium. In the third novel of the series, *Harry Potter and Prisoner of Azkaban*, magic serves as the fundamental building block of the fantasy world. Apart from serving as a narrative element to carry forward the plot and a source of wonder and exhilaration, it also functions as a life-saving tactic. In this novel, magical devices like Wand, Sneakoscope, Time Turner, Knight Bus and other magical creatures like Animagus, Dementors have enabled the author to transcend her barriers to create a lot of marvels. This research paper purports to analyze the role of magic as a life-saving tactic in J.K. Rowling's novel *Harry Potter and Prisoner of Azkaban* from multiple perspectives.

Key Words: Fantasy, Harry Potter, Magic, Time Turner, Wand

Introduction

Our everyday activities have been controlled by complex technology and advertisements which have become determining forces of our life. Moreover,

contemporary society has broken us physically, mentally and spiritually and the physical comforts have made us weak, depressed and makes us feel crap. In this conflict-ridden world, fantasy makes its readers believe that the world can be a better place. It also contributes and enhances our fascination with material objects that have unusual powers. Fantasy nourishes and regenerates our lives by outstripping existing real conditions. Hence, readers, often, turn to the scriptures, mythology and other fairy tales to take their minds off and enjoy the uncanny in fantasy. Eventually, everyone needs fantasy for spiritual regeneration as well as for encountering harsh realities to survive as normal human beings. Fantasy today is a complex and multifaceted genre that has a wide range of audience. It transcends the hidden inward things of our souls. Now-a-days, fantasy can be seen as a human being's unconscious response to the store house of desires and fears. Appropriately, Manlove defines fantasy as a 'fiction evoking wonder and containing a substantial and irreducible element of the supernatural with which the moral characters in the story or the readers become on at least partly familiar terms'starts the examination by outlining that 'supernatural' and 'characters' are both key elements for the reader(Manlove 1). Fantasy novels posit a separate world inhabited by superhuman characters different from everyday reality. According to Encyclopedia of Fantasy, "A fantasy text is a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it…when set in another world, that otherworld will be impossible, though stories set there may be possible in it's terms"(Clute & Grunt). As one of the major components of fantasy, magic not only enables the authors to carry forward the plot by building their imaginary world but also allows them to create a sense of wonder. It transforms both the character and the fictional world.

Magic, the major defining aspect of fantasy, is indispensable to erect a flavourfully named geography i.e. secondary world that enslaves the readers' mind. Further, Encyclopedia Britannica defines magic as,"a concept used to describe a mode of rationality or way of thinking that looks to invisible forces to influence events, effect change in material conditions, or present the illusion of change"(Gilbert). As magic is a power reservoir, spells are to be carefully and skillfully mastered with precision. It also influences the narrative of fantasy as it can be performed only in a parallel world. Magic is an act of conjuring and a sleight for entertainment. Every author tries to associate magic with familiar concepts in

real life, for instance, scientific discoveries, physics and secrets. The founding forefathers of fantasy, J.R.R. Tolkien and C.S. Lewis has used magic to depict modern, real-world agendas like introduction to Christianity and horrors of fascism to the fantasy universe. For instance, in C.S. Lewis's *The Magician's Nephew*, Queen Jadis claims that the most powerful magic is "the secret of secrets," (Lewis 70). In The *Name of the Wind*, magic is considered as a tool to "impose your will on the world," (Rothfuss 78). It makes the reader so enticing to the readers-talking animals, powerful witches and wizards and dragons. It is also a central force which constitutes fantasy and flows through it like electricity. Furthermore, magic has become one of the natural laws of the fantasy world. For instance, C.S.Lewis has made use of magic as an allegory of Christ's life through Aslan, the lion. J.K. Rowling, a British fantasy author, through magic, has encapsulated the essential features of a fantasy novel. She has created a willing suspension of disbelief by creating fantasy tropes which make the reader rejoice in something new. Normally, in fantasy novels, magic enables authors to generate wonder but in *Harry Potter and Prisoner of Azkaban,* magic, apart from creating enchantment, extricates the lives of people and animals. Hence, in fantasy novels, magic's major role is both a creator and a saviour.

Harry Potter novels represent the enchanting saga of young wizard Harry Potter assorted with tapestry of suspense, overwhelming camaraderie, mystery, horror and whirlwind of incidents through seven novels and eight movies. *Harry Potter and Prisoner of Azkaban* begins with Harry Potter's thirteenth birthday. When his aunt visited Uncle Vernon's house, she spoke ill of Harry's parents. Harry became resentful and he accidentally blew up his aunt and left the house immediately, before his uncle punished him. He was picked up by the Knight bus and he had to stay at Diagon Alley until his school reopens. As Harry's life was under threat due to Sirius Black, he was taken care of by the Weasely family. During his journey in Hogwarts train, Lupin revived Harry while he fainted at the terrible sight of Dementors. Later, at Hogwarts, Harry Potter learnt Patronus charm from Professor Lupin, to tackle Dementors. In Hogwarts School of Witchcraft and Wizardry, in her Divination class, Professor Trelawney foresees Harry's death. Professor McGonagull encouraged them not to be anxious about her prediction. In Hagrid's first class, due to Malfoy's exaggeration, Buckbeak was ordered for execution.

Earlier, Sirius Black, Harry's godfather, eludes Dementors in quest of Peter

Pettigrew for whose murder he was convicted and to take vengeance for his treachery for James and Lily Potter. Eventually, Hermione, Ron and Harry were enlightened by Sirius Balck and Repus Lupin that Black was innocent. With the help of the Time Turner, the trio saved both Sirius Black and Buckbeak. In the end, Black escaped on the wings of the Hippogrif. Above all, this novel also reveals how Sirius Black, James Potter, and Peter Pettigrew protected Lupin, a werewolf by becoming the dangerous animagi. Hence, in this novel, magic is one of the means of extricating the lives of human beings and animals.

Magic as a Life-saving Tactic

Rowling's magic has not been worrisome, instead it became mundane. In the Harry Potter series, magic is used as a supernatural force which is used to override the natural laws of nature. Magical creatures and magical devices appear to be mystical and have unnatural pursuit. Magical powers have been inherited by children from their ancestors and they could use it in specific and creative ways.

Rowling used magic to introduce the theme of the Harry Potter series that begins from an orphaned infant Harry being left under the care of his aunt till his fight against the archenemy Voldemort. In Rowling's parallel world, there are moral and ethical rules to be followed by the witches and wizards. When Harry breaks the rules of Hogwarts, he gets detention and Gryffindor loses points. He has to venture into the Forbidden Forest as a punishment while wizards who broke serious rules end up in Azkaban. There are coded instructions, hidden corridors, secret passages and passwords, dreams and visions to be deciphered. Another iconic usage of magic is flying on broomsticks. Consequently, in *Harry Potter and Prisoner of Azkaban*, certain magical devices such as Sneakoscope, Wand and Time Turner are the magical devices that saved the lives of people and animals in *Harry Potter and Prisoner of Azkaban.*

Sneakoscope

Magical artifacts or supernatural objects add mystery to the tale. They provide a hint of magic that piques reader's curiosity and need not be explored deep if there is no necessity. Here, Sneakoscope, a magical device, will spin and show if any danger approaches a witch or wizard. It is a miniature glass spinning top that spins, lights and whistles when an untrustworthy person is around. On Harry's birthday,

Ron gifts this Sneakoscope which will sense the forthcoming danger and alert people. He says, "Harry-this is a Pocket Sneakoscope. If there's someone untrustworthy around, it's supposed to light up and spin" (Rowling 13). Since, Harry's life was menaced by Sirius Black, Ron, Hermione and Ministry of magic and everyone vowed to take care of innocent Harry.

Time Turner

The purpose of magic is to acquire wisdom, wealth and power. Time Turner is a device that every fantasy reader wishes to have in their real life. By using Time Turner, Wizards can go back to redeem problems. In a Pottermore post, J.K. Rowling acknowledges that "it opened up a vast number of problems for me, because after all, if wizards could go back and undo problems, where were my future plots?" (Rowling). For this reason, she has destroyed it in one of her later novels. In *Harry Potter and Prisoner of Azkaban*, Prof. McGonagall obtained Time Turner from the Ministry of magic, by writing a letter to them. As Hermione was a model student, the ministry agreed to render it. Prof. McGonagall provided the Time Turner to Hermione to take a double timetable so as to enable her to study more subjects. Once worn around the neck, Time Turner will enable a person to travel back and forth up to a maximum of five hours.

Wand

In view of the fact that,Wand is the symbol of magic, Witches and wizards use Wands to cast-controlled spells. Though it is possible to cast charms without Wands, the wizard community needed it to focus on spells. The Wands serve as a spell casting tool in modern fantasy fiction. In Harry Potter novels, Wands choose their owner and a necessary tool to study and perform magic. In Homer's *The Illiad*, Hermes, one of the gods, used a wand to make people sleep and wake up. In Harry Potter novels, the wand chooses the wizard. Harry tried all the Wands in the store, the only one wand which contains the feather of the same Phoenix that gave another feather to Voldemort's Wand. Its brother gave the permanent scar on Harry's head. In *Harry Potter and Prisoner of Azkaban*, by using his Wand, Harry could board the Knight Bus and save his life from Grim, Dementors and Sirius Black who could do transmogrification to save himself from Dementor's kiss.

The Knight Bus

After Harry blew up his aunt, he left the house without any plan. When he was sitting on the platform without knowing where to go, there appeared the Knight Bus with "a gigantic pair of wheels and headlights had screeched to a halt where Harry had just been lying. They belonged… to a triple decker, violently purple bus, which appeared out of thin air"(Rowling 35). The bus appeared after noticing Harry's wand as it has been an emergency transport for the stranded witch or wizard. Considering that Sirius Black has been portrayed as a threat to Harry's life, the Knight Bus picked Harry and left him in the Leaky Cauldron.

Animagus

In the wizarding world, becoming Animagus has been contemplated as the exceptional type of magic that connects wizards and nature. Animagus refers to a wizard who can shape-shift into an animal at will without losing his magical powers. The kind of an animal he shifts is based on his inner quality. In *Harry Potter and Prisoner of Azkaban*, wizards like Sirius Black and Peter Pettigrew have lived extended periods of life while they were in their animal form. For more than twelve years, Sirius Black has spent his life in Azkaban for murdering Peter Pettigrew. One day he witnessed Pettigrew in his Animagus form on Ron's shoulders in a photo in *Daily Prophet.* Consequently, Sirius Black, the fugitive of Azkaban, through his wand, shape-shifted into a Grim-a massive black dog and absconded from the prison and was looking for Scabbers, Ron's pet- an Animagus form of Peter Pettigrew. Earlier, Peter Pettigrew has fabricated his death and was living a shameful life. Pettigrew himself, afraid of Sirius Black spent his twelve years in his Animagus form as a rat. Here, through shape-shifting with the help of Wand, Peter Pettigrew inhabited Ron's house.

Patronus Charm

The Patronus Charm is one of the most ancient charms that appeared in early magic. Only the exemplary witches and wizards can generate while dark wizards are unaware of such charms. The particular charm is the most famous, most powerful defensive charm that can be produced only by witches or wizards with superior magical ability. The ultimate aim is to conjure a silvery white guardian, mostly in the form of a favourite animal. It refers to the recollection of single talisman memory which serves as an effective spell against Dementors. It is a defensive charm that can be produced by concentrating on pure happiness and hope.

Professor Catullus Spangle, the great eighteenth-century researcher of Charms, has set forth irrefutable principles that are accepted as true. In his '*Charms of Defence and Deterrence*', he corroborates that "the Patronus is the awakened secret self that lies dormant until needed, but which must now be brought to light...'"(Spangle). Witches or Wizards may not know what kind of a Patronus they may produce as they might produce unexpected animals. In *Harry Potter and Prisoner of Azkaban*, Remus Lupin revived Harry. Professor Lupin used the spell "ExpectoPatronum" to repel the Dementors. On seeing them, Harry tried to cast spells to dispel them.

> " '*Expectopatronum!*' he gasped. By the feeble light of his formless Patronus, he saw a Dementor halt, very close to him. It couldn't walk through the cloud of silver mist Harry had conjured… Something was driving Dementors back…it was circling around him And Hermione … the rattling, sucking sounds of Dementors were fading. They were leaving…Harry raised his head a few inches …tried to make out what it was…it was bright as a unicorn(Rowling 407-409).

Subsequently, Harry believed that his father James conjured the Patronus but he saw himself from the future since they look so much alike. The charm conjured a Unicorn to stand guard on them.

At the end of the novel, through Sirius and Lupin revealed the true story of what happened to his parents. Upon knowing Peter Pettigrew as the true foe, Harry left him and didn't allow Black or Lupin to kill him for which Dumbledore praised Harry's grace and took a different view, "This is magic at its deepest, its most impenetrable"(Rowling 427). Accordingly, Wand with its magical powers has conserved lives of an animal and the wizards.

Conclusion

From witches, wizards, sorcerers, necromancers to demons, fantasy stems from mysterious and unknown events. Magic, an inevitable component, is what defines fantasy literature. Magic mixed with the conflict between good and evil, the innocence of childhood, weird incidents or talking animals and birds constitute a fantasy realm. Rowling's outstanding imaginative fantasy articulates the hope that magic empowers her characters to safeguard virtuous lives. Apparently, in *Harry Potter and Prisoner of Azkaban*, magic performs its duty as a saviour of lives. Sneakscope, Ron's present, will alert Harry if any danger approaches him. Magical

wand is inseparable from Witches and Wizards who use it to cast spells. Through a wand, Harry boarded the Knight Bus and reached Diagon Alley safely. Sirius Black and Peter Pettigrew metamorphosed into animals in order to save their lives from Dementors. Eventually, Harry's future self was able to produce Patronus' charm to drive away Dementors. Thus, Magic has served as a lifesaver in the novel *Harry Potter and Prisoner of Azkaban*.

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Role of Digitalization in Indian Banking Sector

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National Electronic Funds Transfer (NEFT) is the most commonly utilised electronic payment system in India for moving money from one bank branch to another. It runs in half-hourly batches and currently has 23 settlements.

Abstract:

Digitalization is the latest buzzword or term across all industries. It refers to the use of digital technologies to alter a business model and create new revenue and value-generating opportunities. Over the last several decades, the world has seen significant technological growth. Technology has left an everlasting imprint on anything and anything that humans can comprehend. Technology has exploded in all areas, with banking being one of the first to use information technology. Banks all over the world are making huge strides towards digitalization in order to compete and give the best services to their customers.

Key words: Digitalization, Banking Sector, E--Banking

Introduction:

"Digital Banking" refers to the digitization of traditional banking techniques in order to facilitate banking transactions. In contrast to traditional banking, digitalized banking attempts to create a diverse range of computerised products and services to meet the needs of their digitalized consumers. The introduction of digital banking has revolutionised the banking business and altered the entire bank transfer procedure. It has aided customers by allowing them to view their account details, pay online bills, and move money from one account to another in a faster manner. This has enabled the end-user to live a more organised financial life, while also embracing hassle-free internet banking.

The Indian banking sector sensed the need for computerization in the late 1980s, when there was a demand to improve customer service, bookkeeping, and MIS reporting. As a result of major financial changes in India in the late 1980s, the banking sector was compelled to improve customer service and computerise the recording and accounting of knowledge. The Federal Reserve Bank of India formed a committee in 1988, led by Dr. C. Rangarajan, to examine computerization in the banking sector. Following the implementation of the Liberalisation, Privatisation, and Globalisation (LPG) strategy, the pace of digitalization increased in tandem with the changes in the Indian economy.

The computerization process accelerated with the Indian economy's reform in 1991-92, when private and international banks entered the Indian market with the intention of digitalizing the economy and improving the services given to customers by the public sector banks. The years 1996-1998 saw the acceptance of internet banking/e-banking in India, after which the government of India implemented the Information Technology Act, 2000 to offer legal recognition to electronic transactions and other forms of electronic commerce.

Since the introduction of ATMs, India's banking system has been increasingly digitalized. Further advances in the banking business include Telebanking, Electronic Compensation Service, Electronic Funds Transfer system, MICR, RTGS (Real-Time Gross Settlement), Point of Sale Terminal, and so on. E-banking has significantly reduced costs while also generating revenue through numerous sources. The RBI and the National Payment Corporation of India have taken several efforts and initiatives to strengthen the Payment and Settlement Systems in banks, such as the creation of the United Payments Interface (UPI) and the Bharat Interface for Money. Customers no longer need to store or carry currency with them because of such initiatives and platforms; they may now make transactions anywhere and at any time.

India's Current Status in The Digital Space

Banks today strive to give their consumers with a quick, accurate, and high-quality banking experience. Digitization is currently the main priority for all Indian banks.

The Indian government is aggressively promoting digital transactions. The National Payments Corporation of India's (NPCI) deployment of the United Payments Interface (UPI) and Bharat Interface for Money (BHIM) are two

important critical moves towards innovation in the Payment Systems area in India. UPI is a mobile interface that allows consumers to transfer funds instantly between accounts at multiple banks supported virtual addresses.

According to the RBI Report for 2016-17, there are 2,22,475 ATMs and 25,29,141 Point of Sale devices (POS). The use of electronic payment systems such as NEFT (National Electronic Fund Transfer), ECS (Electronic Clearing Service), RTGS (Real Time Gross Settlement), Cheque Truncation System, Mobile Banking Industry, Debit Cards, Credit Cards, and Prepaid Cards has gained widespread acceptance in Indian banks. These are all significant milestones in the banking sector's digital revolution. Online banking has altered the face of banking and resulted in significant changes in financial operations.

National Electronic Funds Transfer (NEFT) is the most commonly utilised electronic payment system in India for moving money from one bank branch to another. It runs in half-hourly batches and currently has 23 settlements.

Real-Time Gross Settlement (RTGS) is generally utilised for high-value transactions that require'real-time' settlement. The minimum amount that can be transferred via RTGS is Rs. 2 lakh. There is no ceiling.

Immediate Payment Service (IMPS) is 24-hour electronic payments transfer service provided by National Payments Corporation of India (NPCI).

Prepaid payment instruments (PPIs) have been increasingly popular for the purchase of goods and services as well as financial transfers in recent years. PPI Card transactions, which comprise mobile prepaid instruments, gift cards, overseas travel cards, corporate cards, and mobile wallets, have increased dramatically from Rs.105 billion and Rs.82 billion in 2014-15 to Rs.277 billion and Rs. 532 billion in 2016-17.

Role of Data Analytics and Artificial Intelligence

In order to provide us with a higher degree of value, lower risks, and better chances as the financial engines of our modern economy, artificial intelligence has served as the backbone of electronic banking and has been consistently making contributions to the banking industry for a very long time.

AI is playing a significant role in assisting with new ideas and revolutionising how customer wants are met. Additionally, artificial intelligence is aiming to deliver individualised support, a better customer experience, efficiency in time and space, decreased risk, and cost savings.

The three primary objectives that the banking and financial sectors are currently attempting to achieve in order to stay ahead of the competition in the global market are better performance, more profitability, and risk reduction.

Performance in our data-driven world depends on big data solutions that can manage and store data in real-time. Banks are also required by law to lend money to high-priority industries like agriculture, housing, and education at lower interest rates. For banks, data analytics has been crucial in cost reduction, development, and client growth.

Digitization's Benefits for The Banking Sector

Digital banking these days includes a wide range of banking services that are given or consumed through technology, as opposed to only using the internet to access banking services as is traditionally thought of. The following are benefits of digitization for the banking industry:

Easily Pay, Receive, or Transfer Money

Digitalization in the banking business has enabled the use of numerous types of services by sitting reception with no time constraints. It has also narrowed the gap between rural and urban areas. With digital payment options or E-Banking, money can be transferred from one account to another at any bank branch from anywhere and at any time. We can try to do so via modes such as USSD (Unstructured Supplementary Service Data), E-Wallets, UPI, Paytm, and other financial applications.

Record in Writing

Digitalization has enabled us to manage our records, track our spending, and plan our budgets. We can keep track of every transaction we do by using web programmes. Applications can automatically record transactions in the passbook or simply keep the records in the E-Wallet App. Banks will have access to more data as a result of digitisation. Banks may employ digital analytics to make informed data-driven decisions. The threat of counterfeit currency will be decreased as cashless transactions increase.

It is Simple and Accurate

Digitalization has provided a simpler and more convenient lifestyle for customers and thus financial institutions, as the use of physical cash has decreased in comparison

to digitalized cash, and there is no need to transport large amounts of cash from one location to another. The risk of human error has been reduced, resulting in increased consumer loyalty. Services such as NEFT (National Electronic Fund move), RTGS, and others have also made it possible to move funds from one bank to another in a convenient and timely manner.

Paying Bills Online

Online bill pay is one of the many benefits of online banking. Instead of having to write checks or fill out forms to pay bills, once you've discovered your accounts at your online bank, all it takes is a simple click — or perhaps less, if you've set up automatic bill payments. With online bill pay, you can manage all of your accounts from a one location and track payments in and out of your account.

Tax Deductions and other Incentives

To encourage digital payments, the government and hence banking institutions provided numerous discounts. If one uses digital channels for payments up to 2000 INR, one is excluded from service tax entirely. Nowadays, many mobile application carriers offer incentives such as cash back and other promotional offers, which have benefited users. One also receives a 75% discount on fuel and a 10% discount on state insurers' insurance premiums, among other benefits.

The Difficulties of Digitising Banking Activities

Access to information, quick and immediate communication, low cost, reduced time and capacity to exchange knowledge, new occupations, and enhanced economic competitiveness are all clear benefits of digitalization. Even if there are numerous benefits to going digital and enjoying the convenience of going digital, digitalization in banking is not without drawbacks. The following are some of the issues that the banking sector has faced as a result of digitalization:

Cybercrime: Cybercrime is the use of digital instruments to promote criminal purposes such as fraud, invasion of privacy, or identity theft. This technique does not require the person's actual presence, and such a crime can be carried out from afar while sitting comfortably in front of their computer/mobile screens. The risk has increased for both the bank and the consumer as information and services have been digitalized.

Implementing Application Perfection

When utilising smartphones with numerous applications and capabilities, there is a tremendous sense of relief. The development of application by banks and financial organisations has gradually provided comfort and extravagance of observing expenses at any time and place. It has made it simple for customers to access the bank's services via mobile applications. However, these organisations have failed to mention that these services are inaccessible to many people because some cannot buy mobile phones and others lack the necessary skills to use these programmes. Nonetheless, the majority of those programmes are typically riddled with bugs and suffer from a variety of performance concerns. It's difficult to explore these programmes every now and then, and they frequently crash.

Incapable of Complex Transactions

Business-oriented banks, such as Chase, have global transaction capabilities, such as the ability to transfer payments to over 35 different currencies throughout the world, that online banks will not be able to match. Most online banks cannot even provide the services of a notary, which need an in-person visit and are required for many essential financial transactions such as home buying.

Quality is being sacrificed at the expense of speed: In the rush to deliver products and services as quickly as possible, businesses frequently compromise on application quality. The common issue is that there is no such thing as a touch bug; a bug may be a bug; it can easily destroy smartphones. There have been a few instances of organisations purposefully ignoring deserts in products and programming before they hit the market.

Technology Improvement

Technology is never static; it is continually evolving. To compete in a competitive market, more and more banking services are being digitised as technology advances. As a result, customers find it challenging to keep up with these changes and learn properly. As an example, an adult man, after learning the banking application with difficulty, began using it. However, as technology advances and new features and updates are released by the bank on its applications, it becomes increasingly difficult for that man to locate the updated app, which primarily affects the elderly population, forcing them to return to traditional banking methods.

Authentication Problems

The issue of consumer authentication is one of the most pressing concerns for banking regulators. The primary question is whether the instructions that have been virtually provided by the Customer were originally lodged or requested by him/her alone or by someone acting on his behalf. Even after enacting various measures such as OTP, PIN, SMS/CALL verification relationship numbers, customer ID, and so on to secure consumer authentication, Bank and Cyber Frauds are increasing day by day and have emerged as a major challenge for Cyber Cells and the concerned authorities.

Innovation in Superheating

Superheating the market by providing innovative services is not only desired, but it also necessitates staying on top of things and attracting a good consumer base. With a large base of young consumers, it becomes critical to recognise the institution within the ever-changing and competitive marketplace. In any case, financial organisations are generally hesitant to need the jump because they know that things can reverse discharge and generate angry consumer reactions.

E-Banking Legal Framework

E-banking is no different from any other business; it is simply banking via Internet channels. Banking is governed by the RBI Act, while electronic documents are governed by the Information Technology Act of 2000, as updated by the Information Technology Act of 2008.

Various legal provisions that apply to traditional banking activities also apply to internet banking. However, this does not address a number of issues, and there is an urgent need to implement tougher laws and regulations tailored to e-banking issues. A series of enactments create the legal basis for banking in India.

Among numerous such laws are the Banking Regulation Act of 1949, the Reserve Bank of India Act of 1934, and the Foreign Exchange Management Act of 1999. To operate as a bank, all businesses must get a licence from the Reserve Bank of India under the Banking Regulations Act, 1949. Furthermore, various enactments governing trade and commerce, such as the Indian Contract Act of 1872, the Negotiable Instruments Act of 1881, the Indian Evidence Act of 1872, and so on, have an impact on banking activities.

Even with a profusion of rules regulating e-banking, there is a grey area that has not been adequately defined, nor have any feasible modalities of implementation been proposed by the Constitutional authorities.

Conclusion:

Business analytics and artificial intelligence (AI) have the ability to bring about significant change. Robotics, powered by AI, is expected to be a long-term game changer in the banking industry. Many private banks are deploying robots for customer service, investment counselling, and credit-approval processes in order to improve services while remaining cost-effective at the end of the day. In the approaching years, digital banking will be the most popular type of banking.

Even while the COVID-19 pandemic exacts a high economic toll, it is catalysing digital transformation across business models, channels, and touchpoints. The requirement for more significant hierarchical nimbleness as well as better ties with clients throughout a shifting globe demand is fundamental to this move. In any case, the process of computerised transformation is unpredictable and time-consuming for both businesses and customers. Banking and payments, two of the economy's cornerstones, are among the core areas that have experienced a substantial increase in computerised contributions and choices. While progress isn't new, the epidemic has significantly accelerated the acceptance of computerised technologies, with far-reaching implications for the financial sector in the long run.

Every industry has seen an increase in digitization. As with everything, there are advantages and disadvantages to digitalization in the banking industry. The disadvantages of digitalization include the risk of fraud. The linking of bank accounts with other data has paved the way for crooks. The only way out is to have stringent rules and regulations in place, as well as to change the security system. Digitalization cannot be reversed, but the new path can be made safer by enforcing strict laws and regulations.

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Persecution of Animals in Jack London's *The Call of the Wild*

–Mrs. M. Nathiya

–Dr. P. Nainar Sumathi

Firstly, The Call of the Wild has been analyzed a lot by American and foreign critics. At the very beginning, Liu Ningning (2009) mainly concentrates on the theme of this novel. Jack London is a naturalistic writer. In this novel he applies Darwin's survival of the fittest theory to emphasize the theme of this novel.

Abstract:

The American author Jack London (1876-1916) has long been popular as a writer of primitive nature. His works have been scrutinized by criticall over the world from both the matic and aesthetic perspectives. Up to now, some critics come to realize the importance, so they begin to view Jack London in light of the most urgent present environmental protection. From this point of view, *The Call of the Wild* is Jack London's most typical and powerful work of nature, in which London is shown as being opposed to human mistreatment of animals and human intrusion into nature, for both nature and animals are seen by London as having intrinsic value on which human life depends, and Jack London's ecological ideas could be vividly embodied in the novel. Meanwhile, human urgently call for a new harmonious coexistence, which rests on human responsibility to nature, and an eventual return to nature.

Keywords - Human intrusion, Ecology, Persecution.

Jack London's novel *The Callof the Wild* is the master piece of naturalism. As one of the most legendary novelist of the 20th century, Jack London has always been remembered for his short stories dealing romantically with the overwhelming power of nature and the struggle for survival. Those high adventurous stories were in view of his experience on water and companies of California. Because of this, his writing style is very unique and instructive. His works are

very popular both at home and abroad. Many scholars put their interests in studying himself and his novels from different aspects. *The Call of the Wild* is one of them. "According to the survey of the United National Educational, Scientific and Cultural Organization, Jack London was the most popular writer whose works were translated into most languages in Europe, and The Call of the Wild was the most of them."

As a classic novel, *The Call of the Wild* was very popular both at home and abroad, which tells the story of Buck, who begins as a tamed dog in the sun-kissed Santa Clara Valley but eventually ends as a sled dog in the primitive north after being through all the trials and tribulations. In China, this novel was published in 1919 for the first time and had at least 32 versions since then. Literature review of this novel is mainly divided into two parts: the studies abroad and the studies at home.

Firstly, *The Call of the Wild* has been analyzed a lot by American and foreign critics. At the very beginning, Liu Ningning (2009) mainly concentrates on the theme of this novel. Jack London is a naturalistic writer. In this novel he applies Darwin's survival of the fittest theory to emphasize the theme of this novel. In order to survive in the wild north, Buck has to fright for everything, food, water and leadership even at the risk of his life. He must be stronger and stronger so that he can avoid being killed in the north. As the time goes by, some scholars focus on the image of the protagonist Buck. When Jack London wrote this novel, he added some human features to a dog. Mark Seltzer (1992) analyzed the superman image of Buck. As is a special dog, Buck is courageous, persevering and very loyal. He is a fast learner who can accommodate himself in any tough situations. He is grateful to John Thornton, his beloved master and willing to protect him from harm at any cost even losing his life.

Buck, the son of a Scotch shepherd dog, is born and brought up as "a sated aristocrat". He is kidnapped and beaten until he is "metamorphosed into aragingfiend" before being clubbed into in sensibility and subjection by a dog-breaker. He is shipped to Alaska at the time the 1897 and put into a sledge team, of which he at length makes himself leader by overcoming his predecessor in ruthless fight. He passes from one owner to another, from the skillful and considerate to the incompetent and brutal. Persecution of Buckat last rebels and is rescued by John Thornton, a gold prospector, who becomes his ideal master. He saves Thornton from drowning and later wins a wager for him by pulling a sledge with a half-ton load. Buck begins to

be made restless by the howling of timber wolves and makes occasional excursions to the min the forest. When Indians attack the camphetears at their throats and drives them off, but Thornton is already dead. A wolf pack then moves in. Buck with stands them, but so on he finds the call of the wild irresistible and runs with the pack. London says:

Sometimes he thought of Judge Miller's big house in the sun-kissed Santa Clara Valley, and of the cement swimming-tank, and Ysabel, the Mexican hairless, and Toots, the Japanese pug; but oftener he remembered the man in the red sweater, the death of Curly, the great fight with Spitz, and the good things he had eaten or would like to eat. (41)

London believed in evolution and determinism and he was influenced in particular by Darwin and Spencer about the influence of heredity and of the milieu, as evidenced by his work *The Call of the Wild*. But these beliefs were tempered bya deep love of humanity and a loathing for the cruelty that of ten characterizes man's treatment of animals and other men. London's accurate description of the inhumanity of man is not a gloating over blood and knuckles, as so many critics have claimed, but an expression of his abhorrence of cruelty and his belief that the best way to expose it is to describe it unemotionally and accurately. Indeed, London believed that the novel should neither preach nor satirize but only dramatize life objectively, never drawing conclusions, because the conclusions are implicit in the material. He intended the novel to be a powerful social tool but felt that an accurate and objective picture of society and mankind, presented with clinical detachment, is more effective than a compassionate dramatization of man's misery. London made his point clear in a vibrant defense of Kipling's methods and the apparent he artlessness of his descriptions.

The Call of the Wild does not dramatize directly the social problems of the day but focuses on the 1897 Gold Rush, including a vivid portrayal of Klondike types as embodied by four sets of masters who in turn own Buck: initially, the essentially fair and efficient government couriers François and Perrault, and later the "Scotch half-breed" in charge if the mailtrain, who along with the other drivers is also just, despite harsh circumstances, and who respect the dogs and spares them what suffering he can. The last two sets of the masters Buckworks under are dramatically opposite: first, the self-indulgent, ignorant, greedy, and hypocritical Mercedes, Charles, and Hal, who have no respect for the dogs and are made to stand for the worst of

the "chekakos"; then John Thornton, the ideal master, "who saw to the welfare of his dogs as if they were his own children, because he couldnot help it." Clearly, London cannot dramatize through the eyes of a dog all, or even most, of the social reality of a Klondike invaded by a quarter-million gold hunters, of whom only as cant fifty thousand made it to Dawson city and the North. What he could do was making the human characters he portrayed widely representative of Klondike types he knew and had heard ofÉ- types who recur frequently in his other stories of the North.

The influence of the milieu and heredity, the concept of the survival of the fittest, and adaptation as the key to survival areof overwhelming importance in *The Call of the Wild*, which dramatizes the concept of devolution—the return of a civilized being to the primitive when his environment itself has changed from one of mellow civilization to one of brutality where the only law is eat or be eaten, kill or be killed. Until he is kidnapped, Buck lives the life of a sated aristocrat on Judge Miller's estate. His education into the harsh realities of an unprotected life begins shortly after he is abducted and endures a two-day-and-night train journey during which he is vilely treated and neither reats nor drinks. Although his rage knows no bounds and although he is a large, powerful dog, he is no match for a man who is "no slouch at dog break in" and know show to handle a club efficiently. The man in the red sweater finishes Buck off with a blow directly on the nose and a final "shrewd blow" that knocks him unconscious. Buck thus learns his first lesson: a man with a club is a master to beobeyed, though not necessarily placated." That club was are velation. Buck's next lesson takes place on Dyeab each when Curly, whom he has befriended, is killed by the huskies when she makes friendly advances to one of them. In two minutes, she is literally torn to pieces. "So that was the way. No fair play. Once down, that was the end of you. Well [Buck] would see to it that he never went down".

Adapting to a new environment also entails learning other lessons, not only simple lessons such as digging sleeping hole in the snow or eating fast, but also lessons involving major moral changes. Buckle arnstosteal, and London makes it clear that his first theft marks him as fit to survive in the hostile Northland environment. Among other moral qualities Bucksheds are his sense of fair play and mercy, values reserved for gentle climates. In the northern wilds, survival is the only goal, and ruthlessness the only way to survive. Thus Buck learns through

experience and proves that he is eminently adaptable and fit. His body also adapts well to the new demands of the environment: he loses his fastidiousness, grows impervious to pain, achieves an internal as well as an external economy, making the most of whatever comes his way; his senses develop to an incredible acuteness, and forgotten in stincts come to life in him. Because here dityal so plays an important role in his survival, the basic instinct which comes to life in Buck is the instinct to kill. The hunt of the snowshoe rabbit marks the awakening of Buck's desire to kill, and he immediately challenges Spitz to a fight, which he wins largely because the knowledge of an cestral fighting techniques instantly comes in to true.

The relation between Buck and Spitz is competitive. They are rivals. During his fight with Spitz, Buck was very cunning, brave and clever. At the beginning, he knew that he was new to the team and not familiar with the rules of living in the wild, so he chose to avoid fights with Spitz. He knew he has to learn and adjust. However, when the time was right, he pick up the fight with Spitz to win the leadership. Spitz was the leader, likewise experienced who had the bitter hatred situation with Buck. Spitz was a dog with evil spirit who can't bear anyone that is stronger than him. He also knew the survival of the fittest. Therefore, Spitz spared no effort to fight against his dangerous rival Buck. As a result, dogs like Buck are trained to pull sledges and served as moneymakers. The following passage describes the threat: Buck did not read the newspapers, or he would have known that trouble was brewing, not alone for himself, but for every tide- water dog, strong of muscle and with warm, long hair, from Puget Sound to San Diego. Because men, groping in the Arctic darkness, had found a yellow metal, and because steamship and transportation companies were booming the find, thousands of men were rushing into the Northland. These men wanted dogs, and the dogs they wanted were heavy dogs, with strong muscles by which to toil, and furry coats to protect them from the frost. (3)

Besides, possibly because he treated Buck as a dangerous competitor, Spitz tries to use every opportunity of revealing his power. He even tries every was to bully and threat Buck, striving form time to time to start a war which could only has one survivor. A lot of wars happened between them. But at first Buck was too busy adjusting himself to the new life. Therefore, he did not want to start a war and he avoided him whenever it is possible. Because he knew that he had to be strong in the first place. He was not given in the imprudent action; though provoked by Spitz,

he tried to stay calm down until one day he really could not bear it. However, one night, when Buck was exhausted, Spitz thought it was his opportunity. He bites on Buck, and his teeth entered into his unresisting enemy time and time again and ripped the body to the bone, but this fight was stopped by Francois. Since then on it was war between them.

After he adapted himself to the new life, it was unavoidable that the fight for leadership should come. Buck was desirous to want it, because of his nature, because he had been caused physical and mental suffering, incomprehensible of the trail and trace. He openly threatened the other's leadership. The insidious resistance of Buck has destroyed the unity of the team. It was no longer like a dog in a trace. Buck encouraged the rebels to fight which led them to buck all sorts of pretty misdemeanors. Spitz was no longer a leader greatly to be afraid of. The fear before left and they were equal to challenge Spitz's authority. He did it deliberately, and had a quality that was for great imagination. He fought by nature, and he could fight by his body power as well. When one night began, his time had come. It was the only one can live fight. As they surrounded about, snarling, ears laid back, carefully watchful for the chances. Spitz was a practiced fighter. He never makes a rush to fight till he was well prepared to do it; never fight till he had first chance to defend that fight. Therefore he tried to knock him over, then repeated the trick and broke the fore leg. He had no chances to survive. Buck was ready. When he was well prepared, he was cruel and merciless. Buck practiced for the final rush. Soon Spitz disappeared. Buck looked on and seeked for him, the successful champion and the brutal beast that had made his kill and found it very irritative. Then Buck had the leadership and he earned it.

After defeating Spitz, and while the pack closes in on his crippled enemy, Buck has indeed come of age. Although his education is not finished, he has proven that he is one of thefit. Once Buck has proven himself on the hereditary and environmental levels and has reverted to instinctual patterns of behavior. But life with John Thornton, which could in other circumstances, has heralded a return to the tame, is merely an interval in Buck's evolution, and the call of the wild keeps on summoning him until he has returned fully to the life of his ancestors and become a part of nature. In the last stage of Buck's devolution, London's handling of the theme of heredity becomes increasingly mythical and archetypal. Clearly, London could not have been aware of the extent to which his dramatization of Buck's

return to the wild exemplifies C.G. Jung's theories of the unconscious. Nevertheless, Buck offers a perfect harmonization of Jung's progression and regression principles. It is the emergence of his collective unconscious added to his physical power and intelligence which allows Buck to survive. Throughout most of the book, Buck's persona and shadow are in equilibrium. He fulfills asocial role where work is all-important, and, at the same time, he is in tune with his instincts.

The third stage of Buck's evolution consists in the shedding of his new sled-dog persona to adopt a third and final one: a mythical or archetypal person at hat becomes the very embodiment of his shadow, as his earlier dog-persona recedes into his personal unconscious. In fact, in London's stories of the north, human survival demands virtues such as courage, integrity, and brotherhood. Like dogs men must change both physically and morally, as only the strong survive; but they must change for the better morally as well as physically, substituting "unselfishness, forbearance, and tolerance" for the courtesies of ordinary life. Those who fail usually die a useless and shameful death after having lived without dignity, such as the protagonists of "In a Far Country" and the miserably in competent Mercedes, Hal and Charles in *The Call of the Wild.*, who neither "toil hard, suffers or e,[nor] remain sweet of speech and kindly", and who embody the antithesis of what man should be in the northern wilderness. Unlike Buck, London's ideal heroes, such as Malemute Kid and John Thornton, have not lost the irmoral nature.

In view of *The Call of the Wild*, Humans Domesticated pet dogs seem to be pampered, but in reality they must be based on human's principles. Life, due diligence, become a "good dog" in line with human norms. In dog vendors' view, only the wooden sticks and the cages and under the threat of the cage, the dogs can be submitted and followed suit. This process reflects Jack London's deep understanding of the relationship between humans and animals. With an image of a young and inexperienced dog (wolf) comes into the reader's eyes and he can't help laughing with affection and understandings. Humor and wit make London's stories appear to be more relaxing and active under the atmosphere of cruel and in different nature and society. With his extraordinary writing techniques, amazing way of figure portrayal, humorous and witty language, Jack London makes us cry with his heroes' cry and laugh with their pleasure. This is Jack London, a real great writer what he left the reader is not only these brilliant and immortal works and vivid images but also a spirit, a style that we can benefit and enjoy all our lives. Actually, London tried to

interpret the complex society from different angles and on different levels. At the end of the story, Buck went back to the wild, which is just what London wanted to express, to the nature of life. Jack London expressed his intention on human and nature in *The Call of the Wild* to those human beings should respect the nature and coexist with the nature. To understand the relationship between human and nature helps to understand human nature. Jack London concluded with "Survival of the Fittest" in *The Call of the Wild*.

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Predicaments and Emancipation of Women in the novels of Paule Marshall

– Dr. Sameena Iqbal

Paule Marshall has appropriately labeled almost all the aspects of human life through the wide range of her novels. The predicament of black females in the novels of Paule Marshall is not an individualistic pheno-menon.

Abstract:

In the twenty-first century, literary histories may achieve a limited degree of comprehensiveness in dealing with a vast amount of literary and cultural data; the idea that they might be definitive is merely tantalizing. That is, the past of both literature's production and its reception is unavoidably interpreted in the light of the present and that literary historians create meaning by ordering and shaping stories about texts and contexts; in short, "economic, political, and broader cultural and social perspectives on issues like race or gender must be brought to bear in the constructing of any literary history today in a different way than in the past" (25). These premises about writing history assume great importance in a project that focuses on the continuing evolution of African American literature, because the subject is intimately related to such matters as the slave trade and the curious institution of slavery in the United States; the forced merger of African ethnic groups into an identity named African American; new forms of verbal expression which are the consequence of contact among Africans, indigenous peoples, and Europeans; struggles for emancipation and literacy; race as a social dynamic, and the changing ideologies that support the American democratic experiment. The writing of literary history, of course, must cross disciplinary boundaries, for it cannot otherwise provide nuanced reports on the indeterminacy of texts. The adequacy of the literary history is challenged by the recovery of forgotten or lost texts and the acquisition of new insights. Moreover, advances in cultural theory and criticism may necessitate continued modification and

revision of the historical interpretation. Thus, literary history is always a work-in-progress. No matter how logical their arrangements of parts, their explanations of interconnections among forms, public events, and creative choices, and their configuration of tradition, literary historians conduct unfinished quests for order. Nowhere is this vexed search greater or more necessary than in the field of African American literature.

Key Words: Race, Gender and Class Consciousness, Emancipation of Women and Detachment and Attachment

Introduction: From the earliest texts of the colonial period to works contemporary with Emancipation, African American literature has been a dialogue across color lines, and a medium through which black writers have been able to exert considerable authority on both sides of that racial demarcation. The African reviewer Dickson D. Bruce argues that contrary to prevailing perceptions of African American voices as silenced and excluded from American history, those voices were loud and clear. Within the context of the wider culture, these writers offered powerful, widely read, and widely appreciated commentaries on American ideals and ambitions. The Origins of African American Literature provides strong evidence to demonstrate just how much writers engaged in a surprising number of dialogues with society as a whole. Along with an extensive discussion of major authors and texts, including Phillis Wheatley's poetry, Frederick Douglass's Narrative, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, and Martin Delany's *Blake, Bruce* explores less-prominent works and writers as well, thereby grounding African American writing in its changing historical settings. The Origins of African American Literature is an invaluable revelation of the emergence and sources of the specifically African American literary tradition and the forces that helped shape it. In the series of African novelists Toni Morrison, Zora Neale Hurston, Gloria Naylor and Alice Walker, Paule Marshall has been considered as one of the prominent novelists of **African tradition**

Paule Marshall, was born on April 9, 1929, Brooklyn, New York, U.S. died August 12, 2019, Richmond, Virginia, American novelist whose works emphasized a need for black Americans to reclaim their African heritage. Her autobiographical first novel, *Brown Girl, Brownstones* (1959), tells of the American daughter of Barbadian parents who travels to their homeland as an adult. The novel was critically acclaimed for its acute rendition of dialogue, gaining widespread recognition when it was reprinted in 1981.

Soul Clap Hands and Sing, a 1961 collection of four novels, presents four aging men who come to terms with their earlier refusal to affirm lasting values.

Marshall's 1962 short story *Reena* was one of the first pieces of fiction to feature a college-educated, politically active black woman as its protagonist; it was frequently anthologized and also was included in her collection *Reena and Other Stories* (1983). *The Chosen Place, the Timeless People* (1969) is set on a fictional Caribbean island and concerns a philanthropic attempt to modernize an impoverished and oppressed society.Marshall's most eloquent statement of her belief in African Americans' need to rediscover their heritage was *Praisesong for the Widow*, a highly regarded 1983 novel that established her reputation as a major writer. Its protagonist, Avatara (Avey) Johnson, a middle-class woman, undergoes a spiritual rebirth on the island of Grenada. *Daughters* (1991), concerns a West Indian woman in New York who returns home to assist her father's reelection campaign. The protagonist, like those of Marshall's other works, has an epiphany after confronting her personal and cultural past.

Marshall taught English as well, notably at Virginia Commonwealth University (1984–94) in Richmond and at New York University (1994–2007). She was named a MacArthur fellow in 1992. Her memoir *Triangular Road* (2009), adapted in part from lectures delivered at Harvard University in 2005, documents her early years as a writer and meditates on the slave trade.

Key Concept: Paule Marshall's novels cover a wide range of themes and Americanized black women had numerous problems to face which spoiled their longing to lead a life of satisfaction. These American black women had the annoying disadvantages in the form of drug impact, lack of education, insufficient food coupled with under nourishment, bad housing and pregnancy in the teens. These were all the reasons for the black women to get down and eventually taken cognizance of by the black women writers. These black women of different sorts had one thing in common-need for meaningful life. The white treatment of life for the blacks, particularly black women come in for defying.

The prime objective of the black women writers is to present the black women as mothers to rid them off from their image as breeders and tempter of males. Later, their aim shifted to represent their heroines as those endowed with maternal feelings, emotions and perspectives more specifically the black women's self consciousness and their mental strength. While delineating their characters, the black women writers enfold their full range of experiences. It becomes clear from such portrayals that the women predicament is giving self- definition and asserting their autonomy is very difficult. In order to extend and reveal their subjectivity, the black women need to define themselves.

Paule Marshall's concern in her writings is to give an expose to the significance of black culture which she considered to be an anti dote to the racist tendencies of

the whites in America and also to give meaning to black history and culture in a situation wherein there was a general opinion that the blacks had no culture or history. She longed for recognition of this aspect. Marshall's literary personality is composite. She is a supporter of feminism. As a critic she deconstructs the conventional life style of black women. As a narrator she resorts to revisions. There is both centrality and space in her writings. She takes upon to function as a feminist this becomes possible only because she recognizes the sufferings of female voice in the mist of male writers. She destroys racism and sexism and thereby turns a deconstructionist.

The foremost concern of her women characters is their preference to speak unto their own self and to be expressive about it much more violently. In their mind they create an idiom of femininity. This takes more clever tones, simultaneously exploring their psychic inside paving for the outburst on their self-consciousness. Paule Marshall's entry into the creative world started its diffusion into history, racism, slavery and colonialism. Paule Marshall took up the task to portray the psychologically destroyed women of African community and even set a priority to project their predicament within the American society. She also stands as a model to the black women writers. These black women of diverse sorts had one thing in common- need for meaningful life. The white perception of life for the blacks, particularly black women came in for challenging.

This research Article has also analyzes the in depth feelings and suppression of the immigrant women through Paule Marshall's novels. This study paves a way to evaluate the nuances of Marshall's writings from a sociological perspective and to assess the concepts, characters and narrations that have adequately defined the Afro-Americans mainly the women.There is a universalization and that explains the concept of gender, race and subjectivity. The novelist felt a compulsion to project the predicaments of black women in domestic situations in a new environment. Paule Marshall took up all the numerous problems faced by the black community. In order to effectively paint all these problems she had to seek refuge in the power of language. Marshall's perception of race and gender as points of liberation is informed of its pertinence in the thesis.

Marshall's *Browngirl, Brown Stones*examines Karl Marx's opinion that the position of women is the stressing factor of social progress. This novel also gives an expose to the black self that exists as the intersection of ethnicity, nationhood and gender. The women in the novel experience the crisis of triple invisibility. This novel assumes importance in the regard of two significant grounds namely the setting in the period of American depression and the urgency and impulse to jump from being marginal to the stream of community from the nationalistic point of view. The later

aspect developed as a matter of psychic consciousness in Selina Boyce, the protagonist of the novel whose attitude depends upon her aching for self- realization combinatory with societal recognition, identity for the self together with reason in the pursuit of life. This eventually results in Selina Boyce and Silla Boyce her mother, emerging victorious in breaking the confines of Black identity to that of human identity.

The shifting approaches to physicality within the novel, therefore communicate powerfully, the impact of cultural disinheritance created by the American diaspora. This chapter deals with mythic origins with the help of which the ambiguities are overcome neutralizing the past events. This chapter includes the identities of marginalization involving geographical, social and emotional undertones of European societal also besides the black communities involving their women. *The Chosen Place, the Timeless People,* presents women's predicament in the way of idiosyncratic relationship between the colonized and the colonizer. In this novel, the predicament of women is in the form of clashes between a Caribbean women and an American women colonizer. This novel centers on Harriet Amron and Merle Kinbona, the female colonizer and the marginalized women respectively. The situation in the novel is such that Merle Kinbona is in necessity of her colonial past comprising both collective and individual learning. It is obvious that perpetuations of the clutches of colonialism will not improve the struggles of women like Harriet and Merle.

There is a universal necessity to understand the need of women for self-sufficiency and established identity, free from males. There is no need for identifying women as marginalized and discriminated on the basis of gender or ethnicity or geography. The imagined community can shape out space for the discriminated women constituting 'collective inequality' and prove that they are and can be empowered females in line of the discriminated, oppressors, colonizers and colonized.

Conclusion: Paule Marshall has appropriately labeled almost all the aspects of human life through the wide range of her novels. The predicament of black females in the novels of Paule Marshall is not an individualistic phenomenon. It is caught up in the web so many issues involving existential problems. Negligence, Disregard, Ill-treatment, Inferiority Complex, Fear, Colonization, Despite Freedom, Unsustainable Love, Misunderstandings, Familial Disharmony Dilemmatic mind are all the impediments that the blacks, especially the female experience in the novels of Paule Marshall. All the impediments are offshoots of the black community's exile from their own countries. This chapter also sums up the contents of all chapters and the remark that overcoming the self and the determination will to power with psychological stubbornness will make life meaningful and purposeful. Humans can thus live their life rather than allowing life to take its course.

Paule Marshall's women characters are stricken with the problem of 'self' and this cannot be equated with freedom. Marshall's heroines are all of complex in nature. It is evident that in the course of writing her novels, Marshall remembers that in the novel as a grave. She wants women to be of power in her novels. Her purpose is to present them with huge strength, to be equal with men. The prime reason for Marshall's characters undergoing emotional pangs is for search for their identity. The identity crisis can happen to one at any moment in life but, when it comes to the transplanted community, the crisis turns much more pronounced involving people in all age and sex. This article has shown how various women characters in Paule Marshall's novels undergo sufferings, both physical and psychological and in the process reach the metaphysical too. It is clear that the black identity individualistic in nature cannot be segregated from group identity. Marshall's women characters, despite their varied age factors, counter the challenging stages of their life wherein their physical, mental and spiritual aspects seek their contentment, one after the other, leading to words worthy as tranquility. The quest pattern designed by Paule Marshall is viewed as something the classical type.

Paule Marshall's novels become obvious that the past holds itself indispensible because of its dominant play in the matter of black identity. It became an obsession with the women writers to explore their characters to lapse into the past to define them. This kind of exploration is in fact to spread such message in wider. This process of finding their self is found vehemently. This ultimately leads them to renew their relationship constituting their sisterhood which becomes a weight in their life.

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"Cultural Turmoil: Exploring Shattered Innocence and Urban Desolation in Kamala Markandaya's "Two Virgins""

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Markandaya's eighth novel, "Two Virgins," published in 1977, explores the encroachment of Western values on traditional Indian customs and beliefs within both the family and the village.She authored her novels during the period shortly after India gained independence.

Abstract:

The renowned Indian author Kamala Markandaya's literary works offer a vivid depiction of life in India, skilfully navigating the challenges faced by individuals grappling with the clash of Eastern and Western ideologies. As one of the inaugural Indian novelists of her generation, she brings to light the tribulations of both rural and urban middle-class populations, exploring themes such as immigration and interracial relationships.

Kamala Markandaya's "Two Virgins" transcends the genre of a coming-of-age story to become a profound exploration of cultural turmoil amidst a clash of worlds. This paper delves into the challenges confronted by two adolescent sisters and their closely-knit but financially struggling family. Through the intricacies of the girls' lives, valuable insights into the state of contemporary Indian life emerge. Both sisters find themselves caught between Eastern and Western lifestyles, a conflict mirrored in their perspectives on their maturing sexuality, of which they are acutely aware. The elder sister, exhibiting boldness, ventures into the city, indulges herself, and returns shattered. In contrast, the younger sister quietly observes, recoiling from the unfolding events. Top of FormThe idyllic village, a haven of tradition and innocence, stands in stark contrast to the desolate, morally ambiguous city, representing the encroaching modernity that fractures lives and challenges deeply held values. Through the shattering of innocence and the harsh realities of urban

desolation, Markandaya invites us to navigate the tangled complexities of cultural relativism, urging us to question absolutes and embrace empathy in a world experiencing rapid transformation.

Keywords: Tradition, Innocence, Interracial, Contradictory, Cultural turmoil

Gender discrimination poses a significant threat to the socio-economic development of contemporary India. Achieving gender justice in the country is a formidable task. Despite constitutional provisions granting rights and privileges to women, they continue to face humiliation, degradation, suppression, insult, and disgrace within a dominant, male-chauvinistic society. Women are often denied the opportunities and rights they rightfully deserve. Factors such as illiteracy, family responsibilities, lack of guidance, poor self-confidence, and discouragement from family members contribute to the marginalization of women. In the words of Nina Garcia, "If you look back in history of the women who are most memorable and most stylish, they were never the followers of fashion. They were the ones who were unique in their style, breakers of the rules. They were authentic, genuine, original. They were not following the trends".

Indian women writers in English have often depicted women as central figures in their novels. Among these, Kamala Markandaya stands out as one of the most renowned novelists from the post-colonial era. The focal point in many of her works is a female protagonist who consistently explores the meaning and value of life. Markandaya endeavors to illustrate a woman's journey in her novels—from self-sacrifice to self-realization, from self-denial to self-assertion, and from self-negation to self-affirmation.

Markandaya's eighth novel, "Two Virgins," published in 1977, explores the encroachment of Western values on traditional Indian customs and beliefs within both the family and the village.She authored her novels during the period shortly after India gained independence. Dr. Sudhir K. Arora writes about Kamala Markandaya, "She had a feminist dread that her domestic duties would stifle her literary career" (Arora 3). Markandayaskilfully narrates the story of two innocent village sisters, Lalitha and Saroja, and their yearning for individual freedom. The narrative unfolds with a relatively subdued tone, gradually building to a climax; the most riveting action is reserved for the final fifty pages. The deliberate ascent of dramatic interest is adeptly managed, and the connection between the beginning and the end is seamlessly portrayed, a skill likely honed through extensive practice.The novel captures the coming-of-age journey of Lalitha and Saroja, members of a

lower-middle-class family in a South Indian village. It weaves a romantic tale that delves into themes of love, life, and relationships.

Markandayaskilfully contrasts the idyllic rural life with the bustling city, shedding light on the potentially ruinous impact of urban existence on innocent village girls. The novel provides a poignant exploration of the clash between the simplicity of village life and the complexities inherent in the city, offering a compelling commentary on the challenges faced by the protagonists as they navigate their dreams and aspirations.

"Two Virgins" is a pitiable story of two sisters, Saroja and Lalitha who have the dream to fly high in the world of luxury. Though Lalitha and Saroja hail from the same family, their attitude towards life differs. Lalitha asserts her belief that she is destined to savor all the luxuries the world has to offer, while Saroja finds contentment in the simplicity afforded by her village life. Kamala Markandaya reflects on this, stating, "People were always surrendering things in the temple, not to each other but to God. The priests took them in his name. Mostly it was fruit, flowers, coconuts, honey and milk which they laid at God's feet, which Saroja considered beautiful and proper" (Markandaya 23).

Saroja resides with her parents, aunt, and her beautiful elder sister, Lalitha. Leading a simple and unassuming life, Saroja derives joy from the modest pleasures that come her way. Unlike her stunning elder sister, Saroja faces unequal opportunities and attends an average school. She finds delight in tending buffaloes and taking rides on them during her leisure time. Embracing the life of an ordinary village girl, Saroja dreams of marriage and envisions spending her life with a husband and children. Despite the apparent disparities, she doesn't perceive village life as a weakness but rather contentedly accepts what she has. While she admires the success of her sister Lalitha, Saroja, much like Lalitha, lacks the maturity to grasp the challenges inherent in a glamorous lifestyle.

Lalitha, possessing charm and beauty, is born into a middle-class family. She attends Miss Mendoza's prestigious school, where she learns sophisticated skills such as maypole dance, immersing herself in the ways of influential society. The elite environment instills in her a sense that her life is meant for more than the constraints of her impoverished rural family. Unlike her sister Saroja, Lalitha refuses to accept life as it is and is drawn to the vibrant, ostentatious, and glamorous lifestyle of the city, particularly the allure of the film industry. With aspirations of becoming a popular cine star, she, despite being an innocent village girl, is captivated by the distant charms of the film industry. Despite her aunt Alamelu's warnings about the

perils of the film industry, Lalitha remains undeterred. Alamelu laments the disregard of modern youngsters for valuable advice from conventional and experienced individuals, criticizing their lack of respect for elders and their inclination toward self-willed ways, stating, "I know what is going on these days, these days young people think they know best, they have no respect for their elders, they have no respect for anything except their own willful ways…" (Markandaya 62).

Lalitha's aspiration to join the film industry materializes when she seizes an opportunity to act in a film centered around village life. During this time, she encounters Mr. Gupta, a film director, and makes the choice to collaborate with him on projects related to rural life. Lalitha experiences rapid success, becoming an overnight sensation and the talk of the town. In contrast to her previous life in the village, she perceives this new existence as more comfortable and enchanting.Lalitha's abrupt happiness is short-lived. Mr. Gupta, a cunning man, deceives and sexually exploits her, leading to her pregnancy. Unable to confront the judgment of the village community, she flees, vowing never to return. Desperate and distraught, she even goes to the extreme of attempting suicide.

In juxtaposition to Lalitha, Saroja displays a deep-rooted connection to rural life, expressing her affection for the tranquil and serene village ambiance. In contrast to her sister, she harbors a disdain for the allure of city living and resists the advances of Devaraj, Gupta's assistant. Saroja's steadfast preference for a simpler lifestyle shields her from the pitfalls that ensnare Lalita. While Lalita's yearning for a more sophisticated existence makes her susceptible to malevolent individuals like Gupta, Saroja remains resilient against such influences. The pursuit of a glamorous future and modern ideals often lures innocent, pure, and naive young girls into the clutches of cunning criminals who ultimately subject them to torment and corruption. "In Two Virgins, Kamala Markandaya touches the traditional ways of Indian rural life and the damage brought by the impact of urbanization" (Karthikeyan and Gunasekaran 149).

Lalitha's descent from innocence is vividly portrayed as she succumbs to the allure of the glamorous film industry and modern lifestyles, prompting her to run away from her village to the city without her parents' approval. Ensnared by the charms of Mr. Gupta, she returns home pregnant. When Gupta callously disavows any responsibility, Lalitha undergoes an abortion. Despite these hardships, she remains captivated by the seduction of city culture, perpetuating her tragic existence there. Undeniably, city life has proven to be detrimental to Lalitha, leading to a poignant

loss of innocence and a challenging journey. "Two Virgins points out social life at two levels: rural life unaffected by the western way of life, and urban life largely influenced by Western education, culture, and civilization" (Garg 53).

As Lalitha comes to the realization that she is ill-suited for the impoverished life embraced by Appa, Amma, Saroja, and Aunt Alamelu, who have, to some extent, accepted their fate, her downward spiral begins. Desiring to escape the quagmire, she unknowingly plunges herself into the dazzling and glamorous lifestyle of the city, unaware that she is entering a more profound abyss with no possibility of turning back. Standing at the crossroads, Lalitha ultimately loses her way in the intricate maze of the city.

In this novel, Markandaya adeptly paints detailed portraits of both rural and city lives, introducing a dilemma into the minds of the sisters regarding the choice between traditional Indian life and Western lifestyles. The narrative explores the sharp contrast between tradition and modernity, depicting the shifts in India during and after British rule. Additionally, it delves into the generational gaps between older and younger family members, as well as the distinctions between sons and daughters. These thematic elements permeate the sisters' experiences at school, at home, and in their overall upbringing (Patel 47).

Saroja's father, Appa, ardently champions Western thoughts, modernization, and liberalism, while her Aunt Alamelu staunchly adheres to Hindu customs and beliefs. The clash of their opposing ideologies frequently sparks disagreements within the family, causing Saroja to become acutely aware of the cultural conflicts and shifting trends in their midst.Behind the dazzle of city life lies a veil of darkness that often eludes newcomers from villages. Cities are adorned with artificialities, far removed from the authenticity of the real world. Moral values tend to be scarce, overshadowed by the prevalence of wealth. This wealth, in turn, is acquired through both fair and fraudulent means.

The sisters' traditional upbringing clashes with the city's modern values and temptations. The urban landscape, with its poverty and anonymity, serves as a crucible for their transformation.Lalitha's experiences in the city highlight the exploitation and moral ambiguity lurking beneath the surface of modernity. Saroja's encounters with urban life, though less dramatic, are equally formative, shaping her understanding of the world and her own place within it.

> In spite of the development in economy and technology, cities do not
> provide a conducive environment and a peaceful atmosphere for people

to dwell in. Scientific advancements have completely annihilated our rich tradition and people have become mere machines without any sound sense of kindness, humility, generosity and friendliness. Selfishness, greed, anger, hatred and enmity have become the eternal supporters of the present generation. Though modern man does not believe in hell, he is busy creating it on earth by leading a machine life (Karthikeyan 151)

Despite the shattering of their innocence, Lalitha and Saroja display resilience in their own ways. Lalitha, though scarred, grapples with her choices and the burden of motherhood. Saroja, initially passive, grows in strength and compassion, eventually becoming a source of support for her sister.Their contrasting responses – Lalitha's internal struggle and Saroja's outward growth – showcase the multifaceted nature of navigating cultural conflicts. Markandaya avoids offering easy answers, prompting readers to contemplate the lasting impact of such experiences on individual and familial dynamics.

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The Resilience of Women in the Select Novels of Manju Kapur

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Knowledge and education are the significant steps to the empowerment of women. Society and the dominant class rejected women's communities badly and considered them subordinate to males in all fields and life. They faced gender discrimination, discouragement from higher education and rejection from family.

Abstract:

The goal of the feminist movement is to eradicate gender inequality in society. Rather than being against the men in the community, the movement advocates for equity and equality. Women are viewed differently by the male-dominated community and are excluded from the mainstream due to biological disparities. Resilience is the capacity to deal with life's ups and downs. In feminism, resilience is the ability to get over the humiliating and demeaning rejection that comes from the masculine community. It's regarded as one of the most important qualities for success. Ending sexism, sexist exploitation and oppression, as well as achieving complete gender equality in society, are the goals of the broader feminist movement. Nobody is ever truly downtrodden since everyone can overcome social injustices, prejudice and division. Through the annals and across cultures, women have demonstrated their amazing ability to overcome the barriers erected by the dominant class of the community, whether they are financial struggles, societal expectations, or personal problems.

Women's resilience is not a passive quality but it is a dynamic energy that is developed through experience and encounters. Women have played great roles in family, society and cultures balancing societal, familial and professional aspirations and this balancing has created an extraordinary resilience in them. Kapur's writings are the greatest when it comes to illustrating the strength of women around the globe.

Key words: Resilience, Women, Education, Tradition and Patriarchy

Introduction.

The topic of female resilience is examined and analyzed in this study as a major and recurrent element in Kapur's well-known books, such as "Difficult Daughters," "A Married Woman," and "Custody." Manju Kapur's touching novel "Difficult Daughters" is set against the turbulent backdrop of India's 1947 partition and society's conventional practices. The protagonist of the story is Virmati, a young lady who struggles for her own goals, societal expectations and the difficulties of living in a patriarchal and conservative atmosphere. In this framework, the novels masterfully capture the tenacity of woman Virmati in particular as they make their way through a world molded by customs, social mores and political turmoil. The investigation starts by placing Kapur's works in the sociocultural context of India and recognizing the historical changes, societal norms and gender dynamics that serve as the background for her stories. This paper delves into the complex aspects of resilience as depicted by Kapur.Farzana S. Ali makes clear that

> "Manju Kapur's novels enable us to get an idea of the feminist struggle against biases. While reading the novels one gets the impression that a women's life is like the life of a nation which is passing through various trials and tribulations."[1]

In Kapur's works, pursuing education becomes a crucial component of female resilience. The main characters go on intellectual adventures that question the restrictions placed on women in conventional contexts, frequently breaking with social standards in the process. In Kapur's examination of women's lives, personal hardships and sacrifices add still another level of resiliency. The study analyzes the social and emotional struggles that the female characters encounter, highlighting their resolute will to follow their aspirations, preserve their identity and respect moral principles in the face of social and familial pressure.Manju Kapur provides a thorough description of how women navigate complex social settings. The persistence of Virmati and the other female characters throughout the novels serves as an example of women's strength and resolve in the face of societal and cultural expectations.

"Difficult Daughters," tells the horrifying tale of a woman's misfortune in an Indian family. "Difficult Daughters" immerses you in a world where a young,

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[1]Ali. *Novels of Manju Kapur– A Critical Study*. 50.

contemporary girl fights for fortitude—a real-life example of women's resilience. Exploring the historical and societal context is essential to understanding the women's resiliency in "Difficult Daughters." The historic partition of India upended social structures and turned lives upside down. Women in particular suffered during this period and Virmati came to represent resistance against the limitations imposed on them by a patriarchal culture undergoing a significant upheaval.

> "Here, Manju Kapur seems to narrate a story of a girl whose journey is quite symbolic due to her transformation from innocence to experience."[2]

The novel offers a focal point for analyzing female resilience by vividly describing Virmati's struggles, from overcoming social censure to disobeying her family's expectations. Drawing on Virmati's scholarly endeavors, the author emphasizes the strength required to confront and overcome deeply ingrained gender prejudices. It is against the grain for Virmati to want to continue her studies in a society where women were often limited to domestic work. The struggles and sacrifices that Virmati faced illustrate how strong the female characters in the novels are. Social mores of the day dictated that a woman's primary duty was to tend to her home. Virmati wants to progress, but doing so has a cost. She wants to grow both personally and professionally. The psychological toll that comes from balancing responsibilities to one's family, society and oneself shows how strong one needs to be to overcome conflicts between commitments. Virmati's strength lies in her refusal to follow social rules and her unwavering drive to be independent.

Again, "Difficult Daughters" is a strange story that rebels against gender inequality and customs in her family. Her upbringing took place in a traditional environment and she is driven to achieve further education and a modern lifestyle. The same resilience has become moral walls and the new realities that relentlessly attack her. The mother of Virmathi, Kasthuri, had just a rudimentary education and believed that her daughter would always adhere to customs and superstitions. She believed that marriage was a woman's ultimate objective in life and that education was only necessary for marriage and a family. Virmati, the protagonist of the novel and Kasturi's daughter, is tired of the way society limits and controls women's lives. Virmati's strong drive to learn and her inventiveness in the modern world are indicators of women's tenacity. With traces of European awareness, Virmati's cousin Shakuntala was energetic in Lahore and relished the city's independence. She was a courageous lady who could inspire other women to act and think outside of gender

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[2] Singh. *A Critical Companion to Manju Kapur's Novels*. 13.

norms and conventions. Virmati's ambitions rise to unimaginably great heights as a result of her unmistakable impact and spell. With her academic support behind her, she must now forge her path and achieve financial independence. Virmati had been inspired by Shakuntala's visit, who had said,

> "Times are changing and women are moving out of the house, why not you?"

However, Virmati, a symbol of civil strife, is highly literate and eager to learn and rebels against traditional representation but Kasturi complies with social norms and a patriarchal society. Virmati does not care about the conventional notions and eliminates her mother's view and makes a different thought about her life,

The famous quote "Nothing Equals Knowledge" is worth considering now because it has tremendous meaning. The main agenda of women's empowerment through education is to remove the discrimination and exploitation that exist in society and to enable them self-sufficient in everything. It is true that Sanskrit slogas *"Vidyadhanam Sarva Dhanam Pradhanam"* Means knowledge is the most valuable thing. Knowledge makes everyone enlightened and makes them potential at multiple levels likewise the empowerment of women is possible only through education and it plays a key role in empowering women. It provides much impetus for women to fight against discrimination. Generally speaking, Women's education is a must for the progress of society and family. Education makes them understand the needs of the hour and enables them to be socially responsible. The women are living in a society where there is inequality and gender discrimination but education will help them to be more aware of their rights and roles in society and it will help them to break the cycle of discrimination and create a brighter future than the present. Women have the right to education as men in the society. Educating women along with men promotes the idea of equality and the development of society and family. Education makes women independent and confident. It is true in the words of Jawaharlal Nehru.

> "If you educate a man you educate an individual, however, if you educate a woman you educate a whole family. Women empowered means mother India empowered"

Knowledge and education are the significant steps to the empowerment of women. Society and the dominant class rejected women's communities badly and considered them subordinate to males in all fields and life. They faced gender discrimination, discouragement from higher education and rejection from family.

Many novels, both classical and contemporary have portrayed the transformative power of education on women's lives and their path to empowerment. Manju Kapur meticulously presented her characters to fight against the dehumanizing acts in society through powerful and educated characters. The character of Manju Kapur represents each issue of the society. In general, they represent divorce, discrimination, sexual issues and dowry.

The novel *"Custody*" examines the complexities of family dynamics, divorce and battles with a focus on the emancipation of women through education. Education is the key to empowering women because it equips them with the skills necessary to reject engrained social norms and take control of their lives. Since Shagun starts as a young, naive lady married to Raman, an ambitious man from a conventional family, she serves as an illustration of this empowerment.

As the novel progresses Shagun becomes increasingly aware of her desires, goals, and individuality. She realized that her entire downfall may be attributed to her lack of education and knowledge. Shagun believed that her choice to forgo her schooling in favor of marriage to Raman was incorrect. However, choosing to finish her education opens the door to empowerment and eventually makes her a self-sufficient lady. Her education enabled her to become a self-reliant and independent woman in the world. Strong characters are portrayed by Kapur throughout the book, such as Virmati in "Difficult Daughters." Virmati was able to reject the conventional gender standards because of her strong decision-making ambition and her readiness to learn and grow. On the other hand, Ishita and Shagun are once more depicted in "Custody" as powerful, self-reliant women who defy gender norms. They are prepared to battle because they have received an education, which has given them strength and independence. The novelist subtly promotes education's importance and transformative potential, particularly about the persistent gender conventions and discrimination that exist today.

The novel "Home" is a classic example of how strong women may be while overcoming obstacles in their personal, familial, and immigrant lives. The focus of this novel is on Nisha as she struggles to be herself and adjusts to a new environment. Her resilience is largely attributed to her capacity for managing several tasks and adapting to her new environment. The microcosm of a larger difficulty that she faced due to her interactions with other immigrant women and her relationships with family members serve as a powerful example of perseverance. Through their narratives, Kapur investigates the resilience of women in the face of misfortune, showing how they adjust, face, and eventually shape their futures.

Additionally, Kapur explores women's emotional resilience in "Home." Women's universal themes are highlighted by Nisha's experiences with love, loss, and self-discovery. With equal dexterity, the author portrays both the characters' strengths and weaknesses as she expertly depicts their emotional landscapes. Readers can observe the fortitude needed to comprehend the complex web of love and its unavoidable complications through Nisha's relationships.

In the novel, Kapur explores women's resilience in the workplace as well as other settings. The advancement of women's roles in the workforce and in society is reflected in Nisha's career path in Canada. Her will to reject stereotypes is demonstrated by the difficulties she encounters, such as gender stereotyping and cultural disparities. In her work, Kapur illuminates the transformative potential of resilience, highlighting how women may surmount setbacks and reshape their career and personal trajectories.

"Home" also emphasizes how tenacious immigrant women are in protecting their cultural heritage. Nisha's endeavors to transmit her Indian customs to her offspring in a foreign country mirror the wider challenge encountered by several women immigrants. Kapur depicts the fine line that separates assimilation from cultural preservation, showing how resilience involves both adjusting to a new environment and valuing one's heritage.

The poignant novel "Home" by Manju Kapur explores how resilient women can be in the face of cultural shifts, challenges related to immigration, and personal growth. Kapur brings out the bravery resilience and enduring spirit of women through the person of Nisha. The books give the best example of how women overcome the different obstacles in their lives and demonstrate the resilience and the entering strength of women in the changing world.

Conclusion

The present analysis delves into the resilience of the female protagonists in Manju Kapur's novels and illuminates her contribution to the ongoing conversation on gender, identity and societal expectations. The author encourages women to acquire survival skills like bravery and tenacity to fulfill their dreams and aspirations. Her books are a potent monument to the tenacity of women. The author is convinced that realizing one's potential and claiming one's individuality are the first steps toward building an "ideal" society free from discrimination against women and other forms of repression. She explains how education genuinely embodies independence, economic freedom, social stability, empowerment and equality in her unique

presentation. Education will surely provide women more confidence and support to voice their concerns, defend their rights, become economically independent, and fulfill their dreams. Through the development of survival skills, the author empowers women to realize their dreams and aspirations.

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The Precursors of Moderates: The Sardars of Chotanagpur

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They adopted means of 'prayer, petition and protest' to win back their freedom. They collected funds to fight legal battles for the restoration of their lost rights and land. They were not disloyal to the Crown, not even the Raja of Chotanagpur in the initial stages.

Abstract:

The Sardar movement emanated in the background of colonial expansion in the Chotanagpur tract and the expropriation of the surplus generated through the imposition of land rent, its exorbitant enhancement and control of the forest wealth by colonial authorities, and at times their collaborators such as the land-grabbers, the Mahajans and the moneylenders. The census operation, enumeration of the houses, preparation of the records of land rights, fixation of land tax and categorisation of the land in various categories, all such measures and enactments of various laws in the 1860s and 1870s aimed at imposition of land tax and fixing enhanced rent so as to accumulate surpluses for furtherance of the interest of the British empire. This paper carefully analyses how different legislations particularly the agrarian and forest laws affected the tribal communities of Chotanagpur and discusses the resultant tribal movement that took place viz. the Sardar movement. It was a precursor of 3P (Prayer, Petition and Protest) ideology of moderate wing of Indian National Congress. Though the Sardars ultimately failed to achieve their goal and their methods are often blamed as 'political mendicancy' but like the Moderate nationalist leaders they sowed the seeds of nationalism in the hearts of Adivasis well and deep.

The Sardar Movement:

The Sardar (the leader) meant the educated Christian Mundas who protested against the incidence of forced labour (beth-begari).The leaders of the

Sardar movement were mainly Mundas, many of whom had received a primary education and were Christians. However many Oraons and non-Christian adivasis also took part in the movement. The Sardars (participants in the movement) thought as the original settlers of Ranchi district, the Adivasis had an inalienable right of free (or virtually free) use of all land in the district. The Sardars felt that the Dikus had no right to make heavy impositions on them. Thus the Christian Mundas and Oraons better known as Sardars wanted to regain low-rent or rent-free lands that they had lost. They sometimes demanded in addition the right to govern their villages by themselves. They adopted means of 'prayer, petition and protest' to win back their freedom. They collected funds to fight legal battles for the restoration of their lost rights and land. They were not disloyal to the Crown, not even the Raja of Chotanagpur in the initial stages. Occasionally they turned out the rent collectors and did not pay rent, and sought forcible occupation of their ancestral lands, which the landlords had captured. (MacDougall, 1977, pp.295-321)

Structural changes in the land administration in colonial era:

On April 15, 1858, Lala Lokenath Sahi, a local zamindar and the Sub- Assistant Commissioner, was deputed to prepare a register of all the ancestral land of the tribals. But with his death on August 13, 1862, the survey stopped. (Peter Tete, 1984, p.16) With a view to an authoritative settlement of the title to *Bhuinhari* lands the *Chota Nagpur Tenures Act* (Act II of 1869) was passed by the Bengal Council on July 26, 1869. According to this Act provisions were made for the demarcation, mapping and registration of the bhuinhari and private lands. Under the Act, special Commissioners were appointed who had power to survey and demarcate the privileged lands of the tenants (bhuinhari) and the landlords (manjhihas). The manjhihas lands correspond to the nij-jote lands of the zamindars in Bengal, with this difference that they are held to be at the "absolute disposal" of the landlords, and occupancy rights cannot accrue in them in any circumstances whatsoever. The proprietor of Manjhihas land was entitled to get usually 12 days labour from his tenants for its cultivation. Such compulsory labour without payment by tenants was called Bethbegari. (Sinha, 1979, p.9)

The first Special Commissioner appointed for this purpose was Babu Rakhal Das Haldar. The operations, which commenced on 1st April 1869 was not concluded till 31st March 1880. The enquiries extended to 2482 villages in Ranchi district, and the total cost amounted to Rs. 269,887. (Reid, 1912, p.35) When the settlement

began the zamindars started rumours that the Government wanted to know the exact amount of the bhuinhari fields and to exact heavy rent for each plot. The zamindars procured copies of the declaration of lands in the villages, and knew how much the Mundas had declared. Thus they acquired the undeclared bhuinhari fields by their clever tricks. The court and Settlement Commissioner also took for granted that all the rest of the undeclared land belonged to the zamindar. The Munda then had to file an expensive civil suit to prove that the fields belonged to him. In order to pay the court fees the Tribal needed cash, which he always lacked. He was forced to go to the moneylender to get a loan at an exorbitant rent varying from 15 to 75 percent. Since he had no documentary title for his lands the law suit was always against him. By then he was a ruined man. He had no other choice than to leave his ancestral land and work as indentured labour in mines, factories or tea plantations of Assam. (Peter Tete, 1984, pp.15-16)

The greatest defect of the Bhuinhari settlement of 1869 lay in the fact that the Government had acted without hearing and examining question as to who was in fact the real and ultimate owner of the Mundari village community. It did not pay attention to the khuntkatti tenures, which is a local variant for bhuinhari. Nowhere in the Act was defined a criterion that was to be applied in determining lands of the tenants (bhuinhari) and that of landlords (manjhihas). The decisions were arbitrary and consequently unsatisfactory. However this mistake was perpetuated when the Rent Act (Act I of 1879) was enacted. Moreover, in 1876, the *Chota Nagpur Encumbered Estates Act* (Act VI of 1876) was passed which empowered the Commissioner to appoint a Manager and to vest in him the entire management of encumbered estates. (Reid, 1912, pp.35-36)

The *Chota Nagpur Landlord and Tenant Procedure Act* (Act I of 1879) tried to regulate the relations of landlords and tenants. Tenants of lands locally known as bhuinhari, khuntkatti and korkar were protected from enhancement, and a special procedure was laid down for the enhancement of rent of other occupancy raiyats (section 21). It continued restrictions on the sale of landed property, and it was accordingly declared that no under-tenure could be sold for arrears of rent without the consent of the Commissioner (section 123).

However these legislations, failed to improve the conditions of the tribes of Chotanagpur. It has been established that during 1883-84 in the Chotanagpur division 447 land transactions took place in which 374 raiyats were affected. Again, during 1892-93, 1516 transactions/ mortgages of land took place in which 1289 raiyats

suffered. Land sale also increased remarkably in Santhal Pargana. Although regulation III of 1872 recognized tenant rights and also guaranteed security of tenure and fixity of rent, it was of no avail to restrict interest to 24%. Within ten years of the settlement, 10,000 court sales and 40,000 private sales of raiyati holdings have been noted. The pace of the colonization of the tribal regions can be judged from the incidence of immigration. In Chotanagpur alone, for instance, between 1871 and 1931, the immigrants rose from 96,000 to 307,000. The agrarian discontent prevalent among the tribes of Chotanagpur manifested itself in the form of *Sardar Larai* or the *Mulkui Larai* (the struggle for land) movement in Ranchi district. Though the movement started earlier but it gained momentum after the failure of the Chotanagpur Tenures Act (1869). The agitation continued for four decades and constituted the background of the Birsa movement. (Chattoraj, 2009, p.94)

Immediately after the mutiny of 1857, we find first instances of Sardar activity. In 1858-59 some Adivasis seized Diku land, and there were scuffles. In an attempt to reduce tension, the government between 1858 and 1862 reinstated a few hundred Adivasi families on traditional low-rent tenures in the south-eastern part of Ranchi district. The adivasis in this area were pacified. But agrarian unrest broke out anew in other Adivasi areas in the middle 1860s, and in 1867 the Sardars submitted a petition seeking restoration of low-rent holdings. (De Sa, Fidelis, 1975, pp. 302-303)

In the Munda society, and indeed among all tribals, the land usually classified as 'Khuntkatti' and 'Bhuinhari' belonged to the entire village. Now forged documents of lands were prepared and with the help of the rulers and courts, tribals began to be dispossessed of their land. In the beginning, the king or the British rulers used to collect fixed revenue. Gradually the greedy thekedars and zamindars began to extort money from the tribal on different pretext. This is evident from the following excerpt drawn from a government record of 1869:

> *"If a horse was needed the Kol had to pay for it. If the zamindar needed a palki not only the Mundas and Oraons had to pay for it but had also to carry it. All expenses of the zamindar, like for their singers, the cows producing milk and betel leaves had to be borne by the tribals. If there was a death in the family of the zamindar entire expenses of the rituals had to be defrayed by the tribals. It was also mandatory for the tribals to present gifts whenever a child was born in the zamindar's family. In case a thekedar was convicted in a court, the penalty had to be deposited by the Kol. Even in case*

of the birth of a child in a tribal family they were forced to give presents to the zamindars and thekedars. Apart from all these, the tribals had to work for the zamindars and thekedars as 'Begars' without receiving any payment."(Dhan, 2021, p.202)

Another reason for the agrarian discontent was as the Settlement Officer pointed out in his report in 1903 that the privileged lands of the landlords (manjhihas) kept on increasing and the lands of Munda tenants prepared by them (bhuinhari) constantly decreasing by fraudulent means. The decrease in bhuinhari lands became the chief cause for the Sardar movement. (Meena, 2021, pp.87-88) In about 1873, a Munda said to the senior Commissioner in charge of restoring Adivasi lands:

"We claim bhuinhari rights because [Chota] Nagpur is our fatherland. We consider Nagpur as our Gaya, Ganga, Kasi and Prayag [sacred places in Hindu traditions]. The bones of our ancestors lie buried in the bowels of Nagpur...There exists in Sutiamba [20 miles north of Ranchi town] the ruins of our Munda fort...We allowed the Oraons... to come to this country. They came peaceably and we allowed them to occupy country in peace. I cannot say how or when the Hindus came to this country."(MacDougall, 1977, p.305)

The Sardars persuaded not only the ordinary members, but also the head or leaders of the village such as the Munda (the civil head of a Munda village) or khunt pahan (the religious head) of the locality, to refuse all payment due to the superior landlord. Sardar leaders toured Adivasi villages to raise money, gather signatures for their petitions and encourage adivasis to make claims to the visiting officials. The Sardars sent memorials to the Commissioner, the Lieutenant- Governor General and the Secretary of State. They insisted on their right to the land and told how the foreign landlords had taken their property.

The following is an excerpt from a petition drawn by the Sardars to the Commissioner of Chota Nagpur at Ranchi dated 25, 1879:

"We the Mundas of eight Parganas of Chotanagpur beg respectfully to lay before your Honour the following prayers, and hope you will be good enough to consider them duly. That the measurement of Bhooihurree lands in Chotanagpore made by the special Commissioner Babu Rakhal Das and others is not rightly done. He measures the land which the Ticcadars say; they strike off the claim

of the Mundas from their ancestral lands. Therefore we the Mundas do not at all agree with the measurement made by the Native Special Commissioners. They have put aside the claim of many from their ancestral land and the Ticcadars consequently began to oppress us excessively. And therefore the inhabitants fly to Assam to escape oppression, their lands being dispossessed by the Elakadar. If Chotanagpore does not belong to the Mundas, it belongs to none-neither to Ticcadars or Elakadars nor to the Nagbunsis. Chotanagpore was established by the Mundas and possessed by them." (Roy, 1912, p.282)

There were three phases through which the Sardar agitation evolved: the agrarian phase (1858-81), the revivalist phase (1881-90) and the political phase (1890-95). The substratum of the movement, however, remained agrarian. (Singh, 1983, p.33)

The widespread disturbances during 1858-59 marked the beginning of the agrarian phase. In October 1858, the Christians of the villages near Jhagara resisted their zamindar, who often oppressed them. In November 1858 at Bala there was a clash between a Jagirdar and his ryots. In September 1867, 14000 Christians filed a petition against local officers and the Raja of Chotanagpur. This along with other factors facilitated the passage of Act I of 1869 which provided for the restoration of bhuinhari lands to the ryots. The bhuinhari settlement marked the end of the disputes centring on bhuinhari and majhias tenures of lands, but its overall results fell short of the expectations of Sardars, who would be satisfied with nothing short of a restoration of all the lands of which they or their ancestors had ever held possession. Moreover, the operation was not extended to cover such tenures as rajhas, khuntkatti and korkar, which caused fresh troubles between zamindars eager to convert them into their personal cultivable possession and the resisting ryots. The petition dated 17 May 1876 submitted by the German mission complained against the native Commissioners, of whom the Mundas were suspicious, and called for the abolition of manifold imposts, taxes etc. The Government while sympathising with the benevolent motives that actuated the members of the mission in promoting the welfare of the Kols 'warned them' against entertaining any notion that the Kols would gain any secular advantages by embracing Christianity, and turned down the complaint against the native Commissioners.(Singh, 1983, pp.33-35)

The agitation, however, continued and passed into a revivalist phase during the eighties. In a petition dated 25 March 1879, the Mundas claimed that Chotanagpur

belonged to them. The result was foreseeable: the Government found the petitions to be "unreasonable" and "extravagant" and the appeals were rejected. Some of the Sardars reacted violently. They tried to get their co-tribals to see that they could never realize their hope for liberty unless they managed the country themselves. They proceeded to call both public and private meetings to rouse their courage, collect money, dissuade people from becoming Christian, forced them not to go to the churches and asked them to remove their children from the Mission schools. In 1881, a group of Sardars tried to set up a Raj (kingdom) at Doesa, a former seat of the Raja of Chota Nagpur. The Sardars were quite strong in and around Lohardaga. (Peter Tete, 1984, p.19)

From 1890 the Sardar movement turned against all Europeans, both missionaries and officials, who were suspected of acting hand in glove with the zamindars. The Mundas thought that all had turned against them, and that there was no alternative to fighting unaided their own battle for the recovery of their land. The constitutional methods had not yielded any results. A new group of people emerged, the neo-Sardars, who thought that the root cause of their malady was the British rule which protected their enemies; therefore it must be ended. In September 1892, these Sardars hatched a plot to kill all thekedars and German missionaries, but it misfired because they had no organization, no rallying point. They looked forward to the advent of a leader. In a letter to A. Forbes dated 14 January 1900, Father J.B. Hoffmann wrote:

> "At that time I have heard Sardars say: We have appealed to the Sardar for redress and got nothing. We have turned to the missions, and they too have not saved us from the Dikus. Now there is nothing left with us but to look to one of our own men." (Singh, 1983, p.35)

CONCLUSION

Therefore, the Sardar Larai started as a petition movement against landlords' beth-begari and encroachments on bhuinhari lands; the Sardars demanded that they pay rent directly to the Government. Mohapatra argues that the Sardar Larai was the first serious challenge to the concept of landlord property, which was at the basis of the Permanent Settlement. There were two levels at which the struggle took place. At the local agrarian and economic level within the village the revolt was led by either bhuinhars or Christian converts. At an overtly political level, it amounted to a struggle for the 'establishment of an alternative notion of power',

'the restoration of collective community property' and the 'negation of the landlord's claims of absolute property right.' (Mohapatra, 1991, p.36) The movement was basically agrarian. The Sardars had first sought shelter in Christianity, and then they broke away from the missions and turned to the Calcutta lawyers and finally clashed with the authorities. (Singh, 1983, p.197)

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Adhunik Hindi Sahitya and Metacognition: Decoding the Essence of Nirala's 'Sandhya Sundari'

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Suryakant Tripathi 'Nirala', a luminary in modern Hindi literature, gifted the world with 'Sandhya Sundari,' a poem embodying the spirit of Chhayavad, akin to Neo-romanticism.

Abstract:

In the landscape of Hindi literature, Suryakant Tripathi 'Nirala's' 'Sandhya Sundari' stands out as a masterpiece that not only exemplifies the romantic essence of the Chhayavad era but also marks a significant foray into the realms of Adhunik Hindi Sahitya, or Modern Hindi Literature. This paper delves into the rich tapestry of themes, styles, and introspective depths presented in 'Sandhya Sundari,' highlighting its significance in the evolution of Hindi literary tradition. At its heart, 'Sandhya Sundari' is a poetic embodiment of the evening, depicted with such vivid imagery and emotion that it goes beyond mere description. Nirala's unique approach to personifying the evening as a mystical, fairylike entity captures the romanticism inherent in Chhayavad poetry. However, there is more to it than just romance. The poem also reflects the shift towards modernity, evident in Nirala's departure from traditional motifs and embrace of innovative styles like free verse and repetitive phrases, characteristic of modern Hindi literature.

However, Sandhya Sundari is about more than beautiful imagery or stylistic innovation. It delves deeper, engaging with Metacognition – thinking about one's thought processes. The poem invites readers to a contemplative space, where the serene evening becomes a mirror for self-reflection and emotional introspection. This exploration of inner thoughts and feelings aligns the poem with modern Hindi literature's introspective and existential themes.

Essentially, this paper argues that 'Sandhya Sundari' is more than just a poem; it is a journey. It is a journey that takes us through the transformative landscapes of Chhayavad and Adhunik Hindi Sahitya and deeper still into the realms of self-awareness and contemplation. Through Nirala's masterful use of language and imagery, 'Sandhya Sundari' becomes a portal to a world where nature, emotion, and thought converge, profoundly reflecting on the human experience. It is a testament to the transformative power of poetry and its ability to resonate deeply with our innermost selves.

Keywords: Adhunik Hindi Sahitya, Chhayavad poetry and Metacognition

Introduction

Suryakant Tripathi 'Nirala', a luminary in modern Hindi literature, gifted the world with 'Sandhya Sundari,' a poem embodying the spirit of Chhayavad, akin to Neo-romanticism. This work is more than mere words; it is an amalgamation of deep emotions, vivid imagery, and philosophical musings, blending the romantic flair of Chhayavad with the innovation of Modern Hindi Literature (Adhunik et al.).

In 'Sandhya Sundari,' Nirala breaks from traditional poetic norms, venturing into imaginative and introspective territories. He transforms the evening into a mystical presence, illustrating the connection between the external environment and the internal human psyche. This personification goes beyond a literary technique, serving as a conduit for tranquillity and contemplation.

The poem also navigates the concept of Metacognition - the awareness of one's thought processes. It resonates with themes of reflection, emotional control, and profound introspection, making it a beacon of literary and philosophical wisdom. Nirala invites readers on a journey of self-discovery, linking poetry with introspective understanding.

The Mystical Elegance of 'Sandhya Sundari'

In poetry, certain works stand out for their ability to conjure vivid images and emotions, transporting readers to another world. One such gem is "Sandhya Sundari," a poem that masterfully intertwines imagery, metaphor, and deep emotional resonance. Let us delve into the various aspects that make this poem a masterpiece. Imagery and Metaphor: The poet breathes life into the evening, transforming it

into a fairylike entity. This personification is not just a literary device; it infuses the evening with a mystical aura, making it more than a part of the day. The evening becomes a character, one that embodies serenity and awe-inspiring beauty.

Use of Colors and Visuals: The poem is a canvas where colours play a crucial role. Nirala, the poet, uses hues and imagery to paint a tranquil yet profound picture of the evening. Phrases like "dusky drape" and "black-black tresses" create a vivid visual tapestry that's both soothing and deep.

Symbolism: "Sandhya Sundari" is rich in symbolic meaning. The evening here is not merely a time of day; it represents peace, introspection, and a deeper, unspoken understanding of the world. This symbolic layer adds a profound depth to the poem, encouraging readers to look beyond the obvious.

Contrast and Juxtaposition: Nirala masterfully contrasts the evening's stillness with the daytime's chaos. This juxtaposition emphasises the unique qualities of the evening, highlighting its quiet and reflective nature.

Sensory Appeal: The poem is a feast for the senses. It describes the evening visually and engages other senses like taste and touch, making the experience immersive and multi dimensional.

Emotional DepthDepth: "Sandhya Sundari" is emotionally rich. The evening relieves the weary, ignites the poet's creativity, and stirs deep, unfulfilled desires in those yearning for love. This range of emotions adds a remarkable depth to the poem.

Philosophical Undertones: The poem is steeped in philosophical reflections, touching upon nature, human emotions, and the cosmos. References to the sky, water, air, and fire symbolise the fundamental elements of existence, adding a philosophical layer to the poem.

For instance, lines like "From the cloudy skies she descends, She the evening-beauty, fairylike," vividly capture the poem's essence, showcasing Nirala's skill in blending imagery and personification. Similarly, phrases like "No Veena plays in her hand, No note of love-

rhythm-strain," and "She spills the river of ale as she comes, To the tired souls with love," highlight the poem's sensory appeal and emotional depth.

"Sandhya Sundari" journeys through vivid landscapes, emotions, and philosophical musings. It is a testament to Nirala's extraordinary talent, combining imagery, emotion, and deep thought in a seamless, enchanting tapestry.

A window into the world of Chhayavad poetry

Suryakant Tripathi 'Nirala', through his poem 'Sandhya Sundari', brings to life the unique spirit and style of Chhayavad poetry, a movement that left a profound impact on early 20th-century Hindi literature. Let's delve into how 'Sandhya Sundari' mirrors the essence of this literary era: Personifying Nature: 'Nirala' weaves magic in 'Sandhya Sundari' by transforming the evening into a beautiful woman. This is not just about giving a human face to nature but about feeling a deep, almost personal connection with the natural world. It is like he is seeing the evening sky and meeting an old friend in it. This intimate bond with nature is something often found in Chhayavad poetry.

The Mood of Melancholy: There is a certain introspection and depth in 'Sandhya Sundari', characteristic of the Chhayavad period. The poem does not just describe an evening; it feels like pondering over the day's end, wrapping up the tiredness and hustle in a cloak of serenity. This reflective, sometimes sombre mood is a signature of Chayavad poets, who often looked inward to explore complex emotions.

The Power of Repetition: 'Nirala' repeatedly uses simple but evocative phrases like 'quiet, quiet, quiet'. This is not just about creating a rhythm but setting a mood. Every repetition feels like it draws deeper into the quiet of the evening. Chhayavad poetry often uses such repetitions to make the reader feel an emotion more deeply, almost like a gentle wave washing over you repeatedly.

Embracing the Darkness: The use of darkness in the poem is not just literal but metaphorical. It speaks of mysteries, unexplored depths, and introspection. It is as if the night is not just a time of day; it is a space for thought, for delving into oneself. This exploration of the deeper, sometimes darker aspects of life and emotion is a common thread in Chhayavad's poetry.

Creating a Vivid Picture: 'Sandhya Sundari' is rich in imagery. The star in the curly hair, the tranquil landscapes – these are not just descriptions; they are like brush strokes painting a picture. Chhayavad poetry often uses such vivid, pictorial descriptions to draw the reader into a sensory, almost tangible experience of the scene or emotion being described.

'Sandhya Sundari' is a window into the world of Chhayavad poetry, where nature is not just seen but felt, where emotions are explored in their quiet depths, and where every word paints a picture, immersing you in its mood and atmosphere.

'Sandhya Sundari' within the Framework of Adhunik Hindi Sahitya

"Sandhya Sundari" is a captivating work that beautifully captures the essence of evening and serenity. This poem ties closely with 'Adhunik Hindi Sahitya' (Modern

Hindi Literature) regarding its themes and stylistic nuances.

Nirala is a significant voice in modern Hindi literature, renowned for his original style and thematic breadth. This literary era, blossoming in the late 19th and early 20th centuries, marked a shift from classic themes and forms, adopting new ways of expression to mirror contemporary   life and sentiments.

In "Sandhya Sundari," Nirala personifies the evening as a peaceful, fairylike entity emerging from the clouds, marked by calmness and subtlety, devoid of any mischief. This human-like portrayal of nature showcases a modernist touch, eliciting deeper emotional connections. The noticeable absence of traditional musical instruments like the Veena and the silence of anklets points to a move away from conventional romantic imagery, aligning with modernism's inclination to challenge traditional motifs.

The poem delves into themes of inner peace, contemplation, and a nuanced yearning, mirroring the introspective and existential motifs often found in modern Hindi literature. The depiction of the evening as a comforting force that soothes weary spirits and as a muse for the poet's creativity underscores nature's role as an artistic catalyst, a recurring theme in 'Adhunik Hindi Sahitya.'

Additionally, the poem's linguistic and structural experiments, such as the repetition of words ("quiet quiet quiet") and the fluid, free-verse structure, reflect the modernist literary movement's focus on innovation and moving beyond conventional poetic frameworks.

Therefore, Nirala's "Sandhya Sundari" emerges as an emblematic work of modern Hindi literature, showcasing its depth of themes, stylistic innovation, and the pursuit of new   expressive avenues in Hindi poetry.

Unveiling Metacognition in 'Sandhya Sundari'

"Sandhya Sundari" is a splendid example of how literature can intertwine with the psychological concept of Metacognition. Metacognition, the process of thinking about one's thought processes and cognitive activities, is subtly mirrored in various elements of the poem:

Awareness of Inner State: The poem's serene portrayal of "Evening Beauty" echoes Metacognition's emphasis on self-awareness. The depicted tranquillity and silence mirror the introspective nature of Metacognition, where one contemplates one's inner state of being.

Perception and Interpretation: Nirala's vivid descriptions of nature – a quiet pond, the majestic river, and the snow-capped mountains – invite reflections on perception

and interpretation. Metacognition involves understanding how we perceive and interpret our experiences, similar to how the poem invites us to interpret the beauty of nature and its influence on the observer.

Emotional Regulation: The poem touches upon emotional regulation, a component of Metacognition, through its imagery of the evening beauty offering a soothing cup to weary souls, inducing sleep and sweet dreams. This metaphorically represents the role of Metacognition in managing and regulating emotions.

Inspiration and Creativity: The poem culminates in the evening beauty stirring the poet's passion, evoking a sense of desperation. This illustrates how metacognitive awareness can fuel creative expression. Recognising and understanding one's emotions and thoughts can be a powerful catalyst for artistic creativity.

Reflective Thought: The theme of quietness and the overall contemplative mood of the poem is in harmony with reflective thought, a central aspect of Metacognition. The poem depicts beauty and encourages readers to engage in a reflective, meditative state, pondering the evening's impact on themselves.

In essence, "Sandhya Sundari" is a poetic journey that aligns closely with the principles of Metacognition, encompassing themes of self-awareness, perception, emotional regulation, creativity, and reflective thought.

Conclusion

Sandhya Sundari by Suryakant Tripathi Nirala is a seminal work in Chhayavad, a Neo-romantic phase in Hindi literature. This period, celebrated for its focus on emotions and the inner world, is vividly depicted in Nirala's poem. The evening, personified as a fairy descending from the skies, embodies the romantic and mystical elements of Chhayavad. The poem's focus on nature's allure and serene imagery aligns with the era's emphasis on personal emotions and perceptions, showcasing Nirala's mastery in capturing the essence of this literary movement.

Transitioning to "Adhunik Hindi Sahitya," 'Sandhya Sundari' emerges as a symbol of modernist thought and style. This era, characterised by a shift from traditional themes to novel forms reflecting contemporary sensibilities, is mirrored in Nirala's work. His innovative approach, evident in the unique personification of the evening and the absence of classical motifs, signals a move towards modernity. The introspective theme and stylistic innovations like repetition and free verse align the poem with the transformative spirit of modern Hindi literature.

Nirala's rich imagery and metaphor in the poem make the evening mystical and serene. This imaginative style, coupled with a contemplative tone, symbolic quietude, and portrayal of the evening as a reflection and inspiration source, showcases deep thinking and introspection. These traits, enriched by metacognitive elements, reflect an inner peace and contemplation of perceptions and interpretations. The poem's ability to soothe and evoke sweet dreams suggests emotional regulation, a key aspect of Metacognition. Additionally, the inspiration and creativity triggered by the evening's beauty, leading to passionate expression, symbolise the power of self-awareness in artistic inspiration. The recurring theme of "quiet" and the overall contemplative mood resonate with reflective thought, integral to Metacognition.

'Sandhya Sundari' by Suryakant Tripathi 'Nirala' profoundly illustrates the themes and styles of Chhayavad and Adhunik Hindi Sahitya while exploring the depths of imagination, thought, and Metacognition. Nirala's masterful depiction of the evening transcends mere description, inviting readers into a realm where nature, emotion, and thought converge in a sublime dance of poetic excellence. The poem is a testament to Nirala's genius, showcasing poetry's transformative power to reflect, inspire, and elevate the human spirit.

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Exploring Social Intelligence and Modernization Attitude: A Comprehensive Review

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According to the American Psychological Association, understanding difficult concepts, successfully adjusting to new circumstances, gaining knowledge from past mistakes, using multiple types of reasoning, and thinking through problems are all characteristics of intelligence.

Abstract:

Education awakens and develops physical, intellectual, moral, character and perception of seeing things and all other aspects which are required for a person to play his role as an enlightened member of the society. Education is important as it also leads one to acknowledge the social forces which are bound to influence the society. We as humans, live in numbers of different sized civilizations containing millions of people, living together in very close proximity to each other in a world where everything keeps changing so ultimately there is a need to be adapted in every aspect (social, cultural, economic, political, and etc.). In this ever-changing world Social Intelligence and Attitude towards Modernization goes hand in hand which has a vital function in shaping and developing one's life. In this fashion, they play a very crucial part in a student's educational development as it inculcates in them the ability to know others and the development and progress around them as well. As social intelligence helps an individual to interact and form relationships with others the students will eventually be aware of the changes going on around them and will immediately have a positive attitude towards the changes and modernization in general. The development of social intelligence is the foundation for fostering interpersonal harmony and the advancement of a nation's social, cultural, economic, political elements and can be facilitated through education. The researcher thus tried to critically study and review social intelligence and attitude towards modernization of undergraduate students with various numbers of studies.

Introduction

Social Intelligence and the Attitude towards Modernization play a very important role in a student's educational development as it inculcates in them the ability to know others and the changes around them. According to Oxford dictionary intelligence means the ability to learn, understand and think in a logical way about things; the ability to do this well. According to the American Psychological Association, understanding difficult concepts, successfully adjusting to new circumstances, gaining knowledge from past mistakes, using multiple types of reasoning, and thinking through problems are all characteristics of intelligence. In the words of Weschler (1958), intellect is used to describe a broad range of cognitive processes that demonstrate a person's aptitude for logical problem-solving, situational flexibility, abstract thought, and experience-based learning. American Psychologist Edward Lee Thorndike first popularized the idea of Social Intelligence in 1920. Social Intelligence is the ability to communicate and build connections with openness and empathy. According to Edward Lee Thorndike (1920) understanding and controlling men and women, boys and girls, and acting wisely in interpersonal interactions are all aspects of social intelligence. P. E. Vernon (1930) states that the capacity to get along with others in general, social skills or comfort in social situations, understanding of social issues, receptivity to cues from other group members, and insight into strangers' transient emotions or underlying personality traits are all indicators of social intelligence. In spite of traditional obstructions and socio-cultural hindrances, societies are changing. This change in the mode of life, patterns of marital and social relationship, systems and economic distributions and ways of behavior have given birth to a new process termed as modernization. Modernization, according to David, E. Apter (1966) involves a diffusion of world culture based on advanced technology and the spirit of science, a rational view of life, a secular approach to social relations, and a feeling for justice in public affairs and on the acceptance that to be modern means to see life as alternatives, preferences and choices. David (2003) states that Modernization means two things: first, a change in the physical environment including institutions and systems (political, economic, and educational); second, it may also signify a shift in the dominant value system or consensus. Education acts as a powerful

force of modernization by developing national outlook and international understanding. Keeping the above in view the researcher decided to study the social intelligence and attitude towards modernization of undergraduate students.

Review of Related Literature

Srividya and Vijayalaxmi (2021) conducted a comparative study on Social Intelligence among female hostel and day scholar college students belonging to three different streams and the study revealed that there is a significant difference between female residing in the hostel and day scholar college students as the day scholars have higher mean social intelligence as compared to the students residing in the hostel. Makmee and Chiv (2021) investigated a study on development of social intelligence indicators for tertiary students in Thailand. The findings revealed that there were 8 components to Thai university students' social intelligence. Interpersonal relation, problem solving, impulse control, social responsibility, stress tolerance, resilience, reality test and empathy, respectively. Ndegwa (2019) undertook research on the relationship between social and general intelligence and academic accomplishment in students. The main findings indicate that there is no statistically significant difference in mean social and IQ scores amongst male and female students. Promsri (2019) conducted an investigation on individual differences in social intelligence and revealed that social intelligence was moderate, and the social skills subscale of the most important component was social intelligence. The t-test on independent samples revealed no significant differences on gender, background, and age all have a role in social intelligence. Saravana and Prabu (2019) carried a study on social intelligence towards academic achievement among college students which focused on college students' social intelligence and academic success in several areas. They demonstrated that rural and urban college students had the same social intelligence values. Arora and Kaur (2018) investigated social intelligence of senior secondary school students in relation to their mental health and parenting behaviour style. According to the results of a two-way study, senior secondary school kids' social intelligence differs significantly depending on their mental health and parenting practices, however this interaction is not statistically significant. Iatsevich, Semenovkikh and Bruk (2017) conducted research on the study of social intelligence of students majoring in industrial and civil construction. The components of social intelligence and self presentation strategies have been found to significantly vary, according to the findings of the univariate analysis:

emotional intelligence and a confident demeanor. Choudhary (2016) initiated an investigation to study the intelligence among undergraduate students in relation to their adjustment and It was discovered that there isn't a significant different in social IQ between boys and girls. Bhat and Khandai (2016) studied a study on social intelligence, study habits and academic achievements of college students of district Pulwama. In comparison to male college students, female college students had higher social intelligence and academic accomplishment, according to the findings of the study. Ganaie and Mudasir (2015) looked into the investigation of the academic performance and social intelligence of college students in Srinagar, J&K, India. The study found that college students studying social science seem to be more socially intelligent to respective science peers. Sembiyan and Visvanathan (2012) in order to assess college students' social intelligence, research was conducted in the Tamil Nadu districts of Cuddalore, Villupuram, Naagapattinam, Thanjore, Vellore, and Thiruvannamalai. The results demonstrated that while the location, type of family, and kind of college had no significant differences in terms of social intelligence of college students, gender and type of institution. Bains (2009) initiated a study of social intelligence achievement, motivation study habits and self-concepts of students of arts and science stream and found the social intelligence of the science and arts streams differs significantly from one another.

Rashid and Vaidya (2021) studied on the attitude towards modernization of college students and revealed that male and female have a significant impact on the attitude of college students towards modernization. Saha and Roy (2020) observed modernization attitudes among students of general school, English school and madras. It was then found that the modernization attitudes of all three categories are significantly different. Nishad, Mathur, et al. (2019) investigated an impact of modernization among college students in Prayagraj district, Uttar Pradesh. The study reveals that girls have a higher positive attitude towards modernization than boys. Javiya (2019) conducted research on modernization among college students and the study shows that there was no significant difference between boys and girls. Parkash and Hooda (2019) carried a study on the attitude towards modernization of government and private college students. The study revealed that the government college students do not differ from the private college in their attitude towards modernization and that female students of Government College differ significantly from male students of private colleges in their attitude towards modernization. Sandhu (2018) studied the attitude towards modernization of college

students in relation to gender and locale. The study was done on 200 samples of undergraduate students. The study found that there was no significant difference in male and female, urban and rural college students on their attitude towards modernization. Waghmare (2017) investigated gender differences between modernizations. The study's conclusions showed that the socio-religious dimensions of graduate students in males and girls did not differ significantly. Ninaniya, Sangwan, et. al. (2017) carried out an investigation on a comparative study on the attitude of adolescents towards modernization. The study revealed that urban adolescents had a better attitude towards modernization than rural adolescents. Gupta (2017) observed the attitude of graduate level students towards modernization. The study found that male and female from single as well as combined do not possess any significant differences in their attitude. Malik, Gupta and Jan (2013) conducted research on the attitude towards modernization of undergraduate students and found that choice of stream has no significant effect on the attitude of undergraduate students. It also reveals that gender has a significant effect on the attitude of undergraduate students belonging to the arts stream.

It was found that Ndegwa (2019), Promsri (2019), Choudhary (2016), Sembiyan and Visvanathan (2012), Javiya (2019), Parkash and Hooda (2019), Sandhu (2018), Waghmare (2017) and Gupta (2017) did not find any significant difference between male and female in terms of social intelligence and the attitude towards modernization. Whereas, Hashem (2020) and Bhat and Khandai (2016) found that girls have higher social intelligence and positive attitude towards modernization as compared to boys.

Conclusion

The Studies revealed that, the social intelligence is a complex construct which necessitates specialized training, and also observed that children with positive attitudes towards modernization develop interpersonal harmony with the advancement of a nation's social, cultural, economic, and political elements. It is also suggested that students are to be encouraged in developing their social skills, comfort in social settings, understanding of social issues, receptivity to cues from other group members, insight into strangers' transient emotions, and understanding of their underlying personality traits. They should also be encouraged to accept and adopt the new modernization norms because a country cannot develop if its citizens are not prepared to accept modernization in a positive and constructive

way. It can be therefore concluded that Social Intelligence and Attitude towards Modernization are interrelated and play a crucial role in molding and developing one's life and the nation as a whole.

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Body Shape, Self Compassion And Self Esteem in Young Adults

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Body shape and body image are important aspects of an individual's perception and relationship with their own body. Body shape refers to the physical characteristics and proportions of an individual's body and can vary greatly among individuals and is influenced by factors such as genetics, lifestyle, and cultural norms.

Abstract:

The present study aimed at understanding the relationship between body shape, self-esteem, and self-compassion by employing the use of three standardized tools; Body Shape Questionnaire (BSQ-16B), Rosenberg's Self-Esteem Scale, and Self-Compassion Scale Short Form (SCS-SF). The study also explored gender differences in the levels of concern with body shape, self-esteem, and self-compassion among young adults on a sample size of 90 participants. It was observed that the association between self-esteem and self-compassion was a high and significantly positive one. The results also indicated that there is a highly significant negative relationship between both self-esteem and self-compassion with body shape respectively. Finally, the results established and highlighted the fact that there is a significant gender difference in body shape and self-esteem, with males scoring higher self esteem, while females scoring a higher concern with body shape. Along with this, the gender differences in the dimensions of self compassion were also measured and differences were seen in the mindfulness domain and the common humanity domain.

Keywords: Body Shape, Self Esteem, Self Compassion, Body Image, Gender Differences, Mindfulness, Common Humanity.

Our relationship with our bodies is evolving in tandem with the rest of the world. From the dawn of time

to today's generation of tech-savvy adolescents, the perception of what defines an ideal body has undergone significant changes. As the world's fast-paced lifestyle has produced unrealistic trends and expectations for people to accomplish in terms of body shape, an increasing number of people are finding it hard to conform to these excessive idealistic images.

Body shape and body image are important aspects of an individual's perception and relationship with their own body. Body shape refers to the physical characteristics and proportions of an individual's body and can vary greatly among individuals and is influenced by factors such as genetics, lifestyle, and cultural norms. Society often promotes narrow ideals of beauty, which can lead to body dissatisfaction and negative body image. While body image encompasses the psychological and emotional attitudes one holds towardone's body, it is a rather complex structure. There are three main components of body image that are recognized; perceptual (size estimations), attitudinal (body-related effects and cognition), and behavioral (actions to monitor and correct distortions). For many people, body satisfaction or dissatisfaction does not manifest as a product of just their feelings regarding themselves. It also stems from the perception of what one's body appears to be to others, what one believes their body is capable of doing, as well as the cultural, societal, and individual beliefs associated with what an ideal body looks like.

Self-esteem is a widely known concept, referring to a person's belief in their abilities and their confidence in themselves. It encompasses positive feelings about one's physical, mental, emotional, and spiritual well-being. Although self-esteem is subjective, it can also involve considering how others perceive an individual. The level of self-assurance and positive self-regard is influenced by the respect and worth attributed to a person by others. While there is no official definition of self-esteem due to its complex nature, it involves an individual's subjective evaluation of their own worth. According to Smith and Mackie's book on Social Psychology, self-esteem involves one's positive or negative evaluation of themselves and their feelings about it.Self-esteem is not isolated but is influenced by various factors, including body image. Higher self-esteem is associated with realistic self-standards, self-acceptance,

self-respect, and self-worth. Conversely, low self-esteem contributes significantly to concerns about body shape, dieting, disordered eating, and eating disorders, as highlighted by Button in 1990.

The growth of self-esteem is believed to enhance a plethora of factors that

play a part in body image development and eating concerns. For instance, positive body image and a strong sense of self-esteem are more likely to aid adolescents and children in gaining more satisfaction with their body shape and sizes and also growing more resilient to extreme body portrayals in the media. Studies have also reported a relationship between self-esteem and body dissatisfaction. Gecas (1982) gave two dimensions of self-esteem – worth and competency. Competency refers to the extent to which an individual feels that s/he is capable and efficacious. Worth is a subjective feeling and is concerned with how much the person values her/himself. A narrower term is body esteem, which refers to how one feels about her/his body, including aspects like weight, hair, body shape, etc. Body esteem is an essential component of people's self-esteem. Problems can arise if one describes their self-esteem simply on the basis of their body.

Low self-esteem has been associated with poor body image for both boys and girls (Eklund & Bianco, 2000). However, low self-esteem is more common in females because they are usually more concerned about their bodies and appearance than men (West & Sweeting, 1997). Furnham, Badmin, &Sneade (2002) reported that women who consider body satisfaction to be a central component of their self-esteem are more likely to be preoccupied with their weight and appearance. In his study, he found that women who were less satisfied with their bodies showed lower self-esteem. His findings have been supported by various other researchers who have also found a positive relationship between poor self-esteem and body dissatisfaction (e.g., Lerner, Karabenick, & Stuart, 2010; Wade & Cooper, 1999). However, the causal direction of this relationship remains to be seen for all age cohorts (Tiggemann, 2005).

Borrowing from Buddhist principles, Neff (2003b) proposed the concept of self-compassion, a non-judgmental view of one's perceived weaknesses, limitations, and failures. In Neff's (2003b) definition of self-compassion, the construct comprises three components: self-kindness, common humanity, and mindfulness. Self-kindness involves the individual engaging in an understanding

the perspective of his or her perceived flaws in the place of demeaning criticism. It also promotes learning from one's experiences and recognizing that, as human beings, we are not without flaws and imperfections. Common humanity is framed as the individual's experience of stressors and perceived failures as being part of the shared human experience. If one feels removed from the shared human experience, he or she may feel disconnected from others. Last, in mindfulness, the

individual has an increased level of openness because he or she is aware of his or her own suffering and views negative experiences in a manner that promotes healthy healing. Suffering is not ignored or exaggerated but acknowledged and experienced. Rather than perseverating on perceived negative experiences or negative thoughts, the individual instead remains attentive to the present moment (Bishop et al., 2004).

Self-Compassion has been found to increase overall health; therefore, it may also have a positive impact on body image perception because holding greater self-compassion may lead to decreased risk of experiencing unrealistic expectations of physical appearance. Research has supported a positive connection between self-compassion and body image. Women who reported having more positive body images also reported experiencing less anxiety related to perceived physical flaws; they were more likely to be accepting of their bodies overall and were not as vulnerable to experiencing cognitive dissonance related to exposure to the thin ideal (Wood-Barcalow, Tylka, & Augustus-Horvath, 2010). This is a potentially critical avenue of treatment because, as a society, individuals are generally more kind and forgiving towards others than they are towards themselves. Overwhelming self-criticalness tends to lead to fixation on negative thoughts and perceived failures.Utilization of self-compassion techniques may prove to be effective in addressing issues that are driven by feelings of shame, over-evaluation, self-criticism, and guilt; these are often found in those who experience distorted body image and distorted eating (Laithwaite et al., 2009; Gilbert & Procter, 2006). Self-compassion may be successful in the promotion of healthier concepts of self, mainly when related to body satisfaction.

Method
Present Study

Nearly half of the population expresses negative evaluations of their bodies, highlighting the need to exploreadditional factors that contribute to these feelings and to develop preventive strategies. This research aims to address body shape issues and their impact on individuals, with a focus on gender differences and the specific vulnerabilities of young adults. Young adults are particularly vulnerable to body image concerns, exacerbated by the pervasive use of social media platforms like Instagram that promote comparison and perpetuate unhealthy coping mechanisms. Additionally, the study recognizes that college students have transitioned past puberty, and the lingering effects of physical changes during this stage may impact their perception of their own bodies.

Objectives

- To investigate the gender difference in body shape and self-esteem of young adults.
- To assess self-compassion in male and female young adults.
- To examine the relationship between self-compassion, body shape, and self-esteem in males.
- To study the relationship between self-compassion, body shape, and self-esteem in females.

Hypotheses

Based on the objectives of this study, the following hypotheses were framed:

- **Ho1:** There are no significant gender differences in body shape and self-esteem in young adults.
- **Ho2:** There are no significant gender differences in young adults with respect to various domains of self-compassion.
- **Ho3:** There is no significant relationship between self-compassion, body shape, and self-esteem in males.
- **Ho4:** There is no significant relationship between self-compassion, body shape and self esteem in females.

Research Design

The aim of the present study was to compare males & females on body shape, self-esteem & domains of self-compassion. The design of this study was comparative and quantitative in nature.

Sample
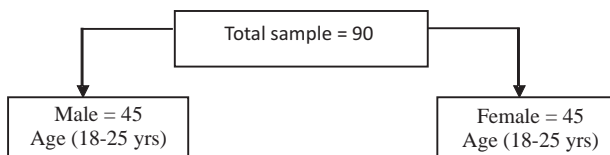
A total of 90 responses were collected from pan India, where there were 45 females and 45 males belonging to the age group of 18 to 25. People aged outside the age bracket selected for this study were screened out and people residing outside Delhi were also not included in the study.

Tools:

- *Body Shape Questionnaire (BSQ-16B):* is a refined self-report questionnaire developed by Evans and Dolan (1993) to assess body dissatisfaction and concern over body shape. The BSQ-16B has been found to be a reliable and valid measure of body image satisfaction as it has been shown to have good test-retest reliability (.88) (Hudson, 2008) and excellent internal consistency (.95) (Pook, Tuschen-Caffier, & Brahler, 2008).

- *Rosenberg Self-Esteem Scale (RSE):* The RSE is a 10-item self-report questionnaire developed by Rosenberg (1965) to measure the global self-esteem level of participants in this study. Items are all presented as self-evaluations of positive self-esteem (items 1, 3, 4, 7, 10) and negative self-esteem (items 2, 5, 6, 8, 9). RSE has been found to have good test-retest correlations of .82 to .88 and internal consistency of .77 to .88 (Hudson, 2008), which indicates the test has high reliability in measuring self-esteem.

- *Self-Compassion Scale Short Form (SCS-SF):* Raes et al. (2011) developed a short form of the SCS containing 12 of the original 26 SCS items. The SCS-SF demonstrated adequate internal consistency (Cronbach's alpha e" .86 in all samples) and a near-perfect correlation with the long-form SCS (r e" .97 in all samples). The SCS-SF is a reliable alternative to the long-form SCS, especially when looking at overall self-compassion scores. Because each subscale only contains two items, however, the reliability of the subscales is lower (r's ranging from .54 - .75).

Procedure

In the present study, the sample consisted of 90 individuals (45 Male, 45Female) in the age group of 18-25 years residing in Delhi was contacted through mail. The data was collected through using a survey questionnaire with sections for consent, demographics, Body Shape Questionnaire (BSQ-16B) for body shape, Rosenberg's Self-Esteem Scale for self-esteem, and the Self-Compassion Scale Short Form (SCS-SF) for self-compassion. The data was analyzed using descriptive as well as inferential statistics were used to understand the relationships between variables and the influence of gender identity. Correlation analysis measured the relationship between self-esteem, body shape, and each dimension of self-compassion. Additionally, independent t-tests examined gender differences in different dimensions.

RESULT

Table 1

Comparison of Gender Differences in Body Shape and Self Esteem

Serial Number	Dimensions	Males (N=45)		Females (N=45)		t-value
		Mean	S.D.	Mean	S.D.	
1	Self Esteem	29.4	5.88	26.8	5.98	1.68*
2	Body Shape	40.1	20.24	51.5	20.24	2.47**

* sig at .05 level, ** sig at .01 level

The above table indicates a significant difference at .05 level between males and femalesinself-esteem.Whereas a significant difference at .01 level was observed between male and females on body shape.

Table 2

Comparison of Gender Differences in the Domains of Self Compassion

Serial Number	Dimensions	Males (N=45)		Females		t-value
		Mean	S.D.	Mean	S.D.	
1	Over Identification	2.73	0.96	2.43	0.97	1.37
2	Self-Kindness	3.25	0.84	3.23	0.85	0.12
3	Mindfulness	3.73	0.92	3.19	0.87	2.68**
4	Isolation	2.57	1.10	2.44	0.93	0.56
5	Common Humanity	2.89	1.01	3.31	0.70	2.27**
6	Self-Judgment	2.80	0.96	2.89	0.79	0.43

** significant at .01 level

The above table indicates a significant difference at .01 level between males and females in the dimensions of mindfulness and common humanity. Whereas no significant difference was observed in other dimensions of self-compassion.

Table 3

Correlation of Self-Compassion, Body Shape and Self-Esteem in Males

	Self Compassion	Body Shape	Self Esteem
Self Compassion	-		
Body Shape	-0.567**	-	
Self Esteem	0.661***	-0.513**	-

** significant at .01 level

The above table indicates a significant negative correlation between body shape & self-compassion & body shape & self-esteem of males. whereas a significant positive correlation was observed between the self-esteem & self-compassion of male participants.

Table 4

Correlation of Self Compassion, Body Shape and Self-Esteem in Females

	Self-Compassion	Body Shape	Self Esteem
Self Compassion	-		
Body Shape	-0.349**	-	
Self Esteem	0.426***	-0.347**	-

** significant at .01 level

The above table indicates a significant negative correlation between body shape & self-compassion & body shape & self-esteem of females. whereas a significant positive correlation was observed between self-esteem & self-compassion of female participants.

DISCUSSION:

The aim of the study was to understand the relationship between body shape, self-compassion, and self-esteem. Based on the aim, six objectives were formulated, and student t-tests and Pearson's correlation was used to get insights into the same. With regards to the first objective and Ho1, Table 1 depicts the gender differences in overall concern with body shape and self-esteem. The obtained t value is significant at .01 level indicating gender difference in relation to body shape. Therefore, we reject the null hypothesis, which states that there is no significant gender difference in the variable. There is a significantly high difference in levels of overall concern with body shape between males and females, with the mean scores of males being less as compared to females. This suggests that bad perception of body image in women is more common than in men which might be because women are simply more exposed to social settings than men are. Table 1 also depicts that the obtained t value on self-esteem is significant at .05 level, signifying that there is a statistically significant gender difference in self-esteem and, therefore, rejecting the null hypothesis, which stated that there is no significant gender difference in the variable. This suggests that males think they look better than women do and that women are more self-conscious about their weight and desire to lose it. In a research study carried out by Lowery, Sara . E, Sharon E. ;Kurpius et al (2005), examined the relationships among self-esteem, body image, and health-related behaviors of female and male first-year college students. It suggested that self-esteem was consistently related to body image dissatisfaction for women, and women consistently exhibited a more negative body image than men. Even when both men and women were consistent exercisers, the women had poorer body image.

The second objective of the study was to assess self-compassion in male and female young adults and the corresponding Ho2, which states that there are no significant gender differences in young adults with respect to various domains of self-compassion. It can be inferred from Table 2 that Ho2 is rejected as a significant difference between the two groups is observed in the mindfulness domain and the common humanity domain. This implies that males have a greater tendency to hold their experience in balanced awareness rather than ignoring their pain or exaggerating it. On the other hand, in the common humanity domain, females obtained a higher mean in comparison to males. This implies that females tend to feel more connected with others in the experiences of their life rather than feeling isolated and alienated by their suffering. However, the other four domains of self-compassion are the same. Ferrari, M., Beath, A., Einstein, D. A., Yap, K., & Hunt, C. (2022), investigated potential self-compassion profiles based on responses to the Self-Compassion Scale–Short Form (SCS-SF) and examined their relationship with a range of mental health

symptoms and cognitive and emotional tendencies. The findings illustrated significant adolescent gender differences in compassionate and uncompassionate self-response profiles. Results suggested that self-compassion is an essential psychological construct with various mental health benefits for females, whereas, for males, a lack of attachment to either response style is linked with better psychological outcomes.

The third objective of the study was to investigate the relationship between body shape, self esteem& self-compassion of male participants. Whereas the Ho3, which states that there is no significant relationship between self-compassion, body shape, and self-esteem in males, is rejected as depicted in Table 3, as a significant positive correlation is observed between self-esteem and self-compassion, whereas a negative correlation is observed between body shape, with both self-compassion and self-esteem. This implies that when the level of self-compassion increases among individuals, a subsequent increase in self-esteem can also be seen and vice versa. On the other hand, since body shape, self-esteem and self-compassion are negatively correlated, it implies that individuals with more concern with body image tend to be less compassionate towards themselves and have low self-esteem, whereas less concerned with body image tend to be more compassionate towards themselves and have high self-esteem. Hashmi. A , (2022) in a study examines the gender differences in positive body image, self-compassion and self-worth between men and women and the relationship between positive body image, self-compassion and self-worth. The results further reveal that positive body image and self-compassion predicted/influenced self-worth. Men and women do not differ in the way they perceive positive body image, self-compassion, and self-worth, and positive body image and self-compassion influence our self-worth.

The fourth objective was to study the relationship between self-compassion, body shape, and self-esteem in females and Ho4, which states that there is no significant relationship between self-compassion, body shape and self-esteem in females, as depicted in Table 4, is also rejected as a significant positive correlation is observed between self-esteem and self-compassion whereas a negative correlation is observed between body shape with both self-compassion and self-esteem. This implies that when the level of self-compassion increases among individuals, a subsequent increase in self-esteem can also be seen and vice versa. On the other hand, since body shape, self-esteem, and self-compassion are negatively correlated, it implies that individuals with more concern with body image tend to be less compassionate towards themselves and have low self-esteem, whereas those less concerned with body image tend to be more compassionate towards themselves and have high self-esteem. A research study by Stapleton and Peta Berenice found

sources of positive and negative body image by investigating the relationship between self-esteem, self-compassion, and appearance-contingent self-worth in conceptualizing body image avoidance behaviors. The following suggested that self-compassion and appearance-contingent self-worth were both found to partially mediate the relationships between self-esteem and body image avoidance behaviors in women.

CONCLUSION

The present study aimed to understand the relationship between body shape, self esteem and self compassion and their gender differences by employing the use of three standardized tools; Body Shape Questionnaire (BSQ-16B), Rosenberg's Self-Esteem Scale, and Self-Compassion Scale Short Form (SCS-SF). The research had a sample size of 90 individuals, employing a single cross-sectional study design. The study aimed to test four hypotheses. The first hypothesis, suggesting no significant gender differences in body shape and self-esteem in young adults, was rejected. The results indicated a moderate and significant gender difference in body shape and self-esteem. The second hypothesis, which proposed no significant gender differences in self-compassion across various domains, was also rejected. The results showed significant differences in the domains of mindfulness and common humanity, while no significant difference was found in the other four domains. Furthermore, the third and fourth hypotheses, claiming no significant relationship between self-compassion, body shape, and self-esteem in males and females, respectively, were both rejected. The results indicated a

significant positive relationship between self-compassion and self-esteem, as well as a significant negative relationship between both self-compassion and self-esteem with body image, in both males and females. Overall, the study highlighted the significant impact of body

xshape on self-esteem and self-compassion, as well as the gender differences observed in these relationships.

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Transformative Teaching: Unveiling the Power of TPACK in Literature Instruction

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TPACK serves as a guiding force, steering educators away from a technocentric approach and towards a harmonious blend of technology, pedagogy, and content. The framework challenges the misconception that technology alone is a panacea for educational challenges, emphasizing the nuanced relationships among these elements.

Abstract:

Grounded in the recognition of the intricate relationships among technology, pedagogy, and content, TPACK serves as a guiding force for educators to move beyond a technocentric approach. The integration of 1:1 computing in English Language Arts education aligns with TPACK, challenging teachers to adapt to new literacies and modify both pedagogy and technology use. The study emphasizes TPACK's role in fostering collaborative learning, enhancing teacher practices, and influencing positive student outcomes. In literature instruction, TPACK prompts educators to strategically integrate digital tools, fostering a well-rounded and contemporary learning experience. The continuous need for professional development is underscored, acknowledging the dynamic nature of technology in literature education. As a transformative force, TPACK guides educators in navigating the evolving landscape of literature education, ensuring students are equipped with skills essential for the digital age.

Keywords: TPACK, Literature Instruction

Introduction

"Technological Pedagogical Content Knowledge (TPCK) as a way of representing what teachers need to know about technology, and argue for the role of authentic design-based activities in the development of this knowledge". (Koehler & Mishra)

The Technological Pedagogical Content

Knowledge (TPACK) framework can significantly aid a teacher in teaching literature.Technological Knowledge (TK): Teachers can use various digital tools and platforms to present literature in engaging ways. For example, they can use multimedia presentations, digital storytelling tools, or online literature databases.Pedagogical Knowledge (PK): This involves understanding how to effectively teach literature. It includes strategies like encouraging critical thinking, promoting discussion, and using varied assessment methods.Content Knowledge (CK): This refers to the teacher's understanding of literature itself—the themes, historical context, literary devices, and so on.

In the evolving landscape of English Language Arts (ELA) education, the integration of 1:1 computing aligns with the Technological Pedagogical Content Knowledge (TPACK) framework (Musgrove et al.). As students embrace technology, ELA teachers adapt, incorporating new literacies that extend beyond traditional language arts skills. New literacies encompass linguistic, visual, and spatial modes, challenging teachers to modify both pedagogy and technology use. Metalanguage plays a crucial role, fostering student understanding of relationships within multimodal texts and encouraging conversations about language. The use of 1:1 computing devices, particularly laptops, demonstrates positive effects on literary response, analysis, and writing strategies, with frequent technology use correlating to higher ELA test scores (Musgrove et al.). TPACK informs the shift in ELA education, emphasizing the interconnectedness of technology, pedagogy, and content knowledge to support students in navigating diverse literacy modes and constructing meaning in the digital age.

Importance of TPACK

In education, there exists a common misconception about technology being perceived as a silver bullet—a one-size-fits-all solution to the diverse challenges faced in classrooms (Power school, 2022). Many educators mistakenly believe that the integration of digital tools alone is sufficient to enhance learning outcomes and streamline administrative tasks. However, the Technological Pedagogical Content Knowledge (TPACK) framework challenges this notion, emphasizing the intricate relationships among technology, content, and pedagogy. TPACK asserts that a purposeful and integrated approach to these elements is essential for effective educational practices.

TPACK serves as a guiding principle prompting educators to step back and

conduct a comprehensive evaluation of their overall teaching strategy. This involves considering the nuanced connections between technology, content, and pedagogy, ensuring a holistic and synergistic approach. Beyond individual teacher development, TPACK plays a pivotal role in fostering collaborative learning and the evolution of digital pedagogies. Educators, armed with TPACK knowledge, can engage students in collaborative learning experiences while developing innovative teaching approaches that encompass students' attitudes and desired learning outcomes. Recognizing its potential impact on the teaching profession, TPACK also opens avenues for new forms of professional development. This, in turn, contributes to a better understanding of the synergy between technology and pedagogy among educators, ultimately influencing teacher training, professional development, and, consequently, student outcomes. In light of its multifaceted implications, TPACK emerges as a critical and transformative concept in education, challenging the notion that considering it merely important might be an understatement. Teachers' interpretation of technology's value for instruction and learning, rooted in content-based examples, drove innovation (Hughes).

TPACK in Literature Instruction

In the realm of literature instruction, the Technological Pedagogical Content Knowledge (TPACK) framework serves as a guiding force, steering educators away from a technocentric approach and toward a harmonious blend of technology, pedagogy, and content. This approach not only challenges the notion of relying solely on digital tools but encourages a thoughtful integration that complements traditional teaching methods. The following paragraphs delve into how TPACK transforms literature education by emphasizing interconnectedness, fostering collaborative learning, and enhancing teacher and student outcomes.

TPACK underscores the intricate interplay between technology, pedagogy, and content in literature instruction. This involves recognizing technology as a tool to deepen student engagement with literary texts, support critical analysis, and facilitate creative expression. Educators are prompted to assess their entire strategy, strategically integrating technology to support the teaching of literary concepts, analysis, and interpretation. As TPACK enhances teacher candidates' ability to use technology effectively, literature educators become better equipped to integrate digital resources, online discussions, and multimedia elements into their teaching practices, ensuring a well-rounded and contemporary learning experience.

Beyond individual skill enhancement, TPACK catalyzes transformative change in literature instruction by fostering collaborative learning and the development of digital pedagogies. It encourages educators to leverage technology for connecting students in discussions, collaborative projects, and shared analyses of literary works. This shift toward digital pedagogies, including online discussions, multimedia presentations, and digital storytelling, provides a more comprehensive and contemporary learning experience for students. Furthermore, TPACK suggests a continuous need for professional development, emphasizing the synergy between technology and pedagogy in literature education. By purposefully integrating technology, literature educators can anticipate enhanced engagement, heightened critical thinking skills, and a deeper appreciation for literature among students, ultimately shaping positive student outcomes.

In the evolving landscape of literature education, TPACK emerges as a transformative force, guiding educators toward a balanced and purposeful integration of technology. By recognizing the interconnectedness of technology, pedagogy, and content, fostering collaborative learning, and promoting ongoing professional development, TPACK not only enhances the skills of literature educators but also enriches the learning experiences and outcomes for students.

Conclusion

TPACK serves as a guiding force, steering educators away from a technocentric approach and towards a harmonious blend of technology, pedagogy, and content. The framework challenges the misconception that technology alone is a panacea for educational challenges, emphasizing the nuanced relationships among these elements.

The study underscores TPACK's significance in literature instruction, emphasizing its transformative impact on teacher practices and student outcomes. By recognizing technology as a tool to deepen student engagement, support critical analysis, and facilitate creative expression, TPACK prompts educators to strategically integrate digital resources into teaching practices. This approach fosters collaborative learning, connecting students in discussions, collaborative projects, and shared analyses of literary works through digital pedagogies such as online discussions, multimedia presentations, and digital storytelling.

TPACK advocates for continuous professional development, acknowledging the dynamic nature of technology and its integration with pedagogy in literature

education. The framework not only enhances the skills of literature educators but also enriches the learning experiences and outcomes for students. By fostering a balanced and purposeful integration of technology, TPACK guides educators in navigating the evolving landscape of literature education, ensuring that students are equipped with the skills necessary to thrive in the digital age. In essence, TPACK emerges as a transformative force, shaping positive educational experiences and outcomes for both educators and students in the realm of literature instruction.

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Impact of Witnessing Domestic Abuse back in Childhood, now as young adult survivors: Depression, Anxiety and Stress proneness

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Domestic Abuse and Domestic Violence are used interchangeably, but both differ. Domestic Abuse is a spectrum that includes a range of physical abuse, including Domestic violence, slapping, hitting, punching, kicking, and burning, Emotional abuse, Verbal abuse, and Non-verbal abuse.

Abstract:

As the infant leaves the mother's womb, family is the first interaction everyone has with the outside world. Family provides firsthand experiences and helps to develop the fundamental basis and archetypes that are formed in an individual as a result of his or her experiences. Unfortunately, a child's family can inflict trauma and pain. The aim of this study is to examinethe impact of witnessing domestic abuse as a child, now as young adult survivors in terms of Depression, Anxiety and Stress-proneness.Depression, Anxiety, and Stress have been studied in a comparative analysis between witnessed and non-witnessed young adults using the Depression, Anxiety, Stress Scale (DASS) scale. The research study is conducted on 124 participants for the quantitative part in which the Witnesses are 54 (39 females & 15 males) and 70 Non-witnesses (57 females and 13 males). The results of the Quantitative analysis showed a significant difference between the Witnessed and Non-witnessed young adults among the Depression, Anxiety, and Stress variables. It was found that the witnessed young adults are significantly impacted by witnessing Domestic Abuse back in childhood for a chronic time which resulted in high Depression, Anxiety, and Stress.

Keywords:Domestic Abuse, Domestic Violence, Depression, Anxiety, Stress, Child Abuse.

"Shame and fear will try to convince us to shut up, to minimise the space and oxygen we take up. They will try to convince us that if we can just stay quiet and small enough, maybe we will not

be attacked or abandoned. The thing is: We are never going to heal if we collude with and reinforce shame and fear."

Dr Glenn Patrick Doyle

Domestic Abuse and Domestic Violence are used interchangeably, but both differ. Domestic Abuse is a spectrum that includes a range of physical abuse, including Domestic violence, slapping, hitting, punching, kicking, and burning, Emotional abuse, Verbal abuse, and Non-verbal abuse. Emotional abuse includes Name-calling and insults, Making the spouse responsible for everything, Jealousy to the extreme, Intimidation, putting down and shame, Isolation, and Having control over what the spouse does and where they go. Sexual abuse is about more than just sex. It is about power and encompasses any sexual behaviour committed without the agreement of a partner.

According to the World Health Organisation (2005), a significant incidence of Intimate Partner Violence (IPV), a prevalent type of violence against women, exists. Evidence shows that India has a high IPV (Kaur & Garg, 2008; Koenig et al., 2006; Stephenson et al., 2013). There is a clear correlation between IPV and poor mental health outcomes, according to research.

According to Satyanarayana and Carey (2009), Indian women in a therapeutic context suffer from IPV (sexual, physical, and verbal) and have higher PTSD and depression ratings. Furthermore, physical or sexual relationship violence mediated the connection in part. Between the partner's excessive alcohol use and the female's specific mental diseases, the nonpsychotic affective disorders, such as sadness or anxiety, were redefined (Nayak et al. 2010).

A history of abuse helps to understand the link between IPV and poor mental health. It also emphasised comparable study evidence results about the negative effect of seeing parental violence on children (Butcher et al., 2022).

Women who had suffered severe physical punishment as children or saw their father hitting their mother were more likely to develop IPV as adults. As a result, first and second-generation violence establishes a pattern that leads to heightened worry and poor mental health at a young age, compounded by more abuse as an adult woman (Butcher et al., 2022).

NCRB Report reveals that every 33 min, one Indian woman is being victimised by her partner. A significant percentage of married women in India said that their husbands had assaulted them physically or sexually at some point, according to the National Family Health Survey-III, which was conducted in 29 states between 2005 and 2006. 37.2% of women nationwide reported having experienced violence after marriage, according to the National Family Health Survey III, 2004–2005.

The NCRB has noted a 40% rise in social harassment cases and a 15% rise in dowry fatalities. National Family Health Survey reveals that 34% of all women aged 15–49 have experienced violence at any time since they were 15 in India (IIPS, 2007). Despite the low registration of crimes committed against women in India, the rate of such crimes, as per the figure released by the NCRB of the Government of India, has increased from 13.2% in 2003 to 52.24% in 2013 (National Family and Health Survey – IV, 2015–2016).

Bi-directional nature of Domestic Abuse

"For slightly abusive behaviours, both wife and husband named verbal abuse a culprit for both husbands and women. However, a distinct picture emerges when it comes to mildly abusive behaviours. When a spouse "slapped his wife once" or "verbally and emotionally abused her," he was engaging in moderately abusive behaviour. These responses contrast sharply with the "moderately" aggressive behaviours that spouses engage in, such as "throwing hot water at her husband" and "throwing dishes at her husband." Notably, the wife's "moderately" abusive behaviours have a significantly higher risk of causing damage than the husband's "moderately" abusive behaviours." (Malley-Morrison & Hines, 2004, p.61)

Causes of Domestic Abuse

There has not been a consistent cause of domestic violence. Domestic violence against women is caused by sociological/behavioural, historical, religious, and cultural causes.

Chandwani and Singh (2017) conducted a study intending to examine incidences of domestic violence to find out the causes. The researchers collected the list of 90 cases from Police Stations and a lawyer in Ludhiana, Punjab. From this sampling frame, 25 domestic violence cases were chosen at random from the list on which the research was conducted. For the qualitative data analysis, the case study method was used. After analysing case studies of domestic violence victims, the following causes emerged: 1. Illiteracy among women. 2. Lack of knowledge about their legal rights. 3. Dowry culture. 4. Low socioeconomic status of in-laws. 5. Girl child's birth: Extramarital relationship. 7. Drug addiction. 8. Scepticism. 9. Infertility. 10. Incompatibility.

Golu (2014) researched domestic violence determinants. The study's goal was to scrutinise women who have been victims of domestic violence to women who have experienced violence in the family. This study is a preliminary step towards a larger study in which researchers discovered several indicators of domestic violence. According to the findings, education and occupational status are significant predictors

of domestic violence, whereas self-esteem and verbal hostility are not. It was also discovered that there is a significant difference in verbal hostility and self-esteem between women who have experienced domestic violence and women who have not experienced it.

A study was done on individual and community-level factors that contribute to domestic violence in Uttar Pradesh, India. Domestic violence outcomes among 4520 married men were studied using multilevel modelling. Childlessness, economic pressure, and intergenerational transmission of violence were all linked to physical and sexual domestic violence at the individual level. The presence of violent crime in a community was linked to an increased risk of both physical and sexual violence. Only physical violence was significantly related to community-level norms regarding wife beating. Risk factors for physical and sexual domestic violence showed significant similarities and differences. A higher socioeconomic status was discovered to be protective against physical violence but not sexual violence. The findings support the role of context in shaping women's risk of physical and sexual violence. (Koenig et al., 2006)

Domestic abuse, which is a widespread issue in India, increased during the COVID-19 isolation. In the article Investigating Domestic Violence in India During COVID-19: A Routine Activity Approach, Krishnakumar and Verma (2021) used the routine activity theory (RAT) framework to investigate the factors associated with increased domestic violence incidents during COVID-19. The content analysis of online newspaper articles revealed that alcohol consumption, unemployment, job insecurity, and frustrations explained the motivation of offenders. The RAT assumes the offender's motivation to be given; it borrowed ideas from the feminist interpretation of RAT that looked at societal conditions that facilitate violence against women (Schwartz & Pitts, 1995). As a result, if one uses RAT to understand the rise in domestic violence during the pandemic, the three factors mentioned above can be seen as playing a significant role in boosting the motivation of a potential offender.

Attachment of the Child to the Victim

Most child witnesses have started getting attached more or entirely to the victim as they perceive their respective parent (victim) as less harmful and feel pity for them.

The article by Holt and Buckley (2008) examines the literature on the effects of domestic violence on children's and young people's wellness and growth. The impact is examined across four distinct yet interconnected domains (domestic violence exposure and child abuse; impact on parental capacity; impact on child and adolescent development; and exposure to additional adversities), with potential outcomes and

critical messages regarding best practice responses to children's needs highlighted. A comprehensive search of identified databases was conducted over an 11-year period (1995-2006). According to the review, children and adolescents who live with domestic violence are more likely to experience emotional, physical, and sexual abuse, develop emotional and behavioural problems, and be exposed to other adversities. It also emphasises various protective factors that can mitigate this impact, most notably having a close connection with and attachment to a caring adult, most commonly the mother.

Depression

Depression is a significant mental condition; its criteria are outlined in the DSM-5. It's a common and curable mental illness. There are several therapies available, ranging from medications to psychotherapy. It has an impact on how one feels, thinks, and acts. Depression symptoms can range from moderate to severe and must be present for at least two weeks to be diagnosed. The following are the symptoms of depression, according to the DSM-5 (American Psychiatric Association, 2013)

- a sense of sorrow or depression
- a lack of interest or pleasure in previously appreciated activities,
- a change in the person's appetite. There is either weight reduction or weight increase, which has nothing to do with diets
- the individual is either not able to sleep or is sleeping a lot or too much
- there is a rise in exhaustion or lack of energy
- purposeless bodily activity like hand-wringing or pacing increases, or there is delayed motions and speech.
- a sense of shame or worthlessness
- difficulties thinking, making decisions, or focusing
- suicidal or homicidal ideation.

Anxiety

Anxiety is not necessarily a negative thing. Anxiety is a suitable and desirable emotion. It serves as a safeguard. It raises awareness of the threat and aids in preparation and attentiveness. It is a positive emotion. Anxiety is distinct from worry and fear. Worry is a cognitive construct that entails thinking about or being concerned about potential hazards in the future. Worrying is natural; it prepares a person for future situations. When there is a distant event, worry begins slowly, but as the

event approaches, it grows more acute. Anxiety happens as a potentially dangerous event approach. Anxiety has three components: physiological (such as sweating, trembling, and heart racing), thoughts (such as fear of being injured), and behaviours (such as frequent inquiring and avoiding situations).

Anxiety becomes maladaptive when it gets intense and prolonged. It is neither healthy nor beneficial. This maladaptive anxiety can be observed in patients with anxiety disorders. These illnesses are characterised by unrealistic dread, illogical fear, and crippling intensity. Specific phobia, social anxiety disorder, generalised anxiety disorder, panic disorder, and agoraphobia are all forms of anxiety disorders, according to the DSM-5 (American Psychiatric Association, 2013).

Stress

Stress is a pattern of responses to a certain stimuli event. Individuals respond in these ways, and the event exceeds a person's ability to cope. "Stress is the term used to describe the physical, emotional, cognitive, and behavioural responses to events that are appraised as threatening or challenging," given by Ciccarelli and Meyer (2008). Another term associated with stress is a stressor. "Stressor" refers to the incident that causes the stress reaction.

Han Selye is regarded as the "Father of Modern Stress Research." His efforts have been precious. He discussed the many sorts of stress, eustress and distress. Eustress is a pleasant emotion, whereas distress is a destructive emotion. Eustress is a positive stress instead of distress, which produces physical wear and tear. Cicarelli and Meyer (2008) also mentioned the General Adaptation Syndrome (GAS). There are three phases in GAS. When there is a stressor, the sympathetic nervous system stimulates either the organs directly, including the adrenal gland, event the hypothalamus-pituitary-adrenal axis (HPA) in the initial stage. Hormones that trigger stress reactions are released due to activation. The individual is prepared to respond with a fight-or-flight response. The second step is the resistance stage, which happens when stress is prolonged. The parasympathetic nervous system activates at this point, signalling that the body's resources should be used cautiously. The body is still attempting to defend itself or adjust to the stressor. The third stage is exhaustion, which happens when stress persists, or the number of stressors increases. The body's resources are depleted. It has several profound health implications. (Selye, 1956, 1974, 1976; Sarafino & Smith, 2011; Class XII Psychology Textbook, 2007)

Impact of Domestic Abuse on Children

Woods and Sommers (2011) conducted a systematic review of the literature,

identifying 24 articles from 2000 to 2010 using electronic search strategies. With a clear dose-response pattern, distinctions between the behaviours of children who witness and do not witness IPV were discovered, which have repercussions both short and long-term and have an impact on relationships with same-sex peers, dating partners, and future partners. The research seems to demonstrate that children who witness IPV are at an increased risk for psychosocial, physical, and emotional deficits and are more prone to continue the violent cycle as adults, the nature and cause of transgenerational transmission of IPV. It was also pointed out that one child with multiple perpetrators of witnessed IPV is at significant risk for adverse consequences. Serial witnessing and doubling up on the types of abuse (child neglect, child sexual violence, and witnessed IPV) are more likely to lead to long-term, negative consequences such as aggression toward others or mental health dysfunction such as depression and anxiety than a single event.

Astbury et al. (2000) mention in the article the impact of domestic violence on individuals' behavioural and psychological consequences of childhood violence which include poor school performance, wetting their beds, aggression (particularly in males), angry outbursts, oppositional behaviour, self-blame, guilt for parental violence, exclusion from peers, harming themselves behaviour, running away, mental health issues, theft, overeating, depression, sleep disturbances, and excessive anxiety symptoms are all common. Violence by someone in a position of trust undermines the child's ability to trust others and increases the child's risk of victimisation later in life. Several authors have identified a clear link between domestic violence and child abuse, with one being a predictor of the other: It has been calculated that children living in domestic violence situations are at least 15 times more likely to be abused or neglected than children from nonviolent homes.

In older children, Self-blame, depression, self-harm, suicidal thoughts, addiction to substances, willingness to take risks behaviour, criminal behaviour, poor interpersonal relationships, dissatisfaction with education, and a history of eating disorders are some possible indicators of domestic violence (Children's Commissioner, 2018).

According to research, the effects of domestic abuse vary depending on a person's gender. Girls are more prone than boys to internalise depressive, anxious, and withdrawal symptoms. Boys, on the other hand, are more likely to externalise symptoms through aggression against peers or antisocial behaviour, even though they are still prone to anxiety and depression (Baldry, 2007).

According to research involving youth, young people felt "twice as likely disadvantageous" when no one listened to them, and they needed to be taken seriously,

listened to, and involved in coming up with solutions to help them cope (Mullunder et al., 2002).

The goal of a mega-analytic study by Sternberg et al. (2005) was to investigate the impact of age, gender, and the type of family violence on children's behavioural issues as measured by the Child Behaviour Checklist (CBCL). The study made use of a sizable data set that combined raw data from several studies. Results showed that kids who had more than one type of abuse in their families were more vulnerable than kids who had just one type. Victims and witnesses of violence between parents were equally vulnerable. Family violence's effects on externalising behaviour problems were mitigated by age, but not on internalising behaviour problems. There were no obvious primary or interaction effects related to the gender of the children. These findings highlight the importance of taking into account the age, the environment, and the consequences of domestic violence on children's behavioural issues.

A study by Sternberg et al. (1993) on the effects of domestic violence on children's behavioural problems and depression. The Children's Depression Inventory, Child Behavior Checklist, and Youth Self-Report were administered to mothers, fathers, and their 8- to 12-year-old children to assess the effects of various types of domestic violence on children's behaviour problems and depression. Social service records identified one hundred and ten Israeli children from lower-class families. Overall, domestic violence affected child development that varied in magnitude and nature depending on the type of domestic violence and who reported the information about the child's adjustment.

Impact of Domestic Abuse on Adolescents

The study by Deb and Walsh (2012) aimed to comprehend the prevalence and effects of sexual, psychological, and physical abuse on the socialization of Grade eight and nine students in Tripura, India. Participants in the study, 160 boys and 160 girls, were chosen at random from eight English- and Bengali-medium schools in Agartala City. Tripura. Data were collected using a Semi-structured Questionnaire for Children/Students and a Social Adjustment Inventory. Findings revealed that students experienced physical (21.9%), psychological (20.9%), and sexual (18.1%) violence at home, and 29.7% of the children had witnessed family violence. Girls were more likely to experience sexual violence than boys, who were more likely to experience physical and psychological abuse. The social adjustment scores of students who were exposed to violence in schools, regardless of the type of violence, were

significantly lower when compared with scores of those who had not experienced violence (p < 0.001). Social adjustment was poorer for girls than boys (p < 0.001).

Bhan et al. (2019) conducted a study investigating the connection between family violence and depression and suicidality in Indian teenagers. As part of a cross-sectional study in Bihar and Uttar Pradesh, India, data from 20,594 adolescents aged 10 to 19 were evaluated (2015-2016). Child abuse, witnessing parental violence, and personal marital violence experiences were all factors in family violence studies. Age, marital status, and adolescent gender were considered when stratifying analyses (for girls 15-19 years). In India, teenage married females were most at risk. Whereas older boys and younger adolescents were more likely to engage in self-harming activities, unmarried older adolescent girls were more likely to consider suicide than same-age boys. Except for older married and single girls, depressive symptoms were uncommon. Child abuse was linked to suicidal thoughts and actions in unmarried girls, while seeing parental marital violence was linked to mild to severe depressive symptoms. Personal experiences of domestic abuse were linked to suicidality and moderate-severe depressive symptoms in married girls aged 15 to 19. Witnessing parental marital violence was linked to suicidality in unmarried boys aged 13 to 19.

The effect of early exposure to domestic violence and child abuse on the internalising and externalising behaviours of adolescents was assessed by Moylan et al. (2009). The Lehigh Longitudinal Study, a prospective study of 457 children that examined the effects of family violence and resilience in individuals and families, provided the data for this study. A child's risk of internalising and externalising outcomes in adolescence was increased by child maltreatment, domestic violence, and their combination (i.e., double exposure). When risk factors linked to additional stressors in the family and surrounding environment were taken into account, only children who had double exposure had an increased risk of the tested outcomes. Even so, these differences in outcome prediction between children who had two exposures (i.e., abuse and domestic violence) and those who had only one exposure (i.e., abuse only) were not statistically significant. The results show that the effects of exposure on girls and boys are statistically similar.

The Battered Men

According to the research study by De Sousa (2022), Men are also less likely to disclose violence aimed at them, mainly at home or by a spouse. Various societal and cultural standards encourage violence (in all forms). Although the majority of these norms work against women, increasing the rates and frequency of violence against them, some of them also apply to violence directed towards men, such as

Intimate relationship violence is considered taboo, disclosing abuse is considered disrespectful, Sexuality and sex are taboo topics, Violence is an appropriate method of dispute resolution, Individuals from various social groups, such as homosexuals, are not permitted, Mental health issues are uncomfortable and shameful, discouraging people from getting assistance.

Patriarchal norms have created various obstacles for males, such as Men being encouraged to be "strong" and "not sissy" all of the time, which lays the weight of financial responsibility solely on them; men are never taught emotional sensitivity, which compartmentalizes their emotions and negatively impacts their mental health, Men are regarded as unmanly if they are not the decision-making authority in their households, Emotional and sensitive traits are considered feminine, Patriarchal beliefs has also resulted in long-distance disparities and distorted perceptions of how males treat women, Men are never guided how to deal with failure or rejection effectively. There is a stigma attached to homosexuality. Men are continuously urged to "man up," even if it means jeopardizing their and others' well-being, one is not a man if he does not exhibit physical hostility or verbal abuse.

Violence's Psychological Impact on Men

Several studies have found various psychological effects of violence against men. Men report feeling angry, spiteful, embarrassed, fearful, emotionally injured, unwanted, and powerless in some of them. The greater the aggression, the greater the likelihood of severe depression, stress, and psychosomatic symptoms. Some studies have also discovered that, compared to men who have not experienced violence, men who have experienced violence have higher levels of psychological distress and depression. These internalized sensations should be read, considering that women experience them nearly 2-3 times more than the general population. It may also raise the likelihood of suicide.

Purpose of the Present Study

Studies conducted in India are majorly on the effects of Domestic Abuse on Women but not the impact of witnessing Domestic Abuse for a chronic period of time in childhood on young adults who are not in an abusive and dysfunctional childhood yet. A chronic exposure to abuse in the development years of a child can manifest into various psychological disorders, stress is one of the Diathesis contributingto those psychological disorders as high stress is prevalent in adulthood and comes in the form of career stress, everyday hassles as an adult, taking family

responsibilities. Even a male survivor faces more atrocities in society that are mostly neglected. Toxic masculinity especially in Indian society negatively contributes to manifesting psychological disorders mostly Depression and Anxiety. Being a victim of an abusive household also holds strong accountability in making an individual more stress-prone than the normal population.

Research studies on the mental health of young adults who have witnessed Domestic Abuse for a chronic period in childhood have not considered the Indian culture, which the present study aims to do in the aspects of Depression, Anxiety and Stress. Aspects that have not been researched rigorously in India so far regarding witnesses as young adults, this research study attempts to delve into the same.

The following objectives and hypotheses have been formulated by keeping the above considerations for the research study in mind.

Objectives

1. To examine differences between witnessed and non-witnessed young adults in Depression, Anxiety, and Stress.
2. To examine differences between witnessed males and females in Depression, Anxiety, and Stress.
3. To examine differences between witnessed & non-witnessed males, witnessed & non-witnessed females, and gender differences in Depression, Anxiety, and Stress.

Hypotheses

Hypothesis 1
H_0: There is no significant difference between witnessed and non-witnessed young adults in Depression, Anxiety, and Stress.
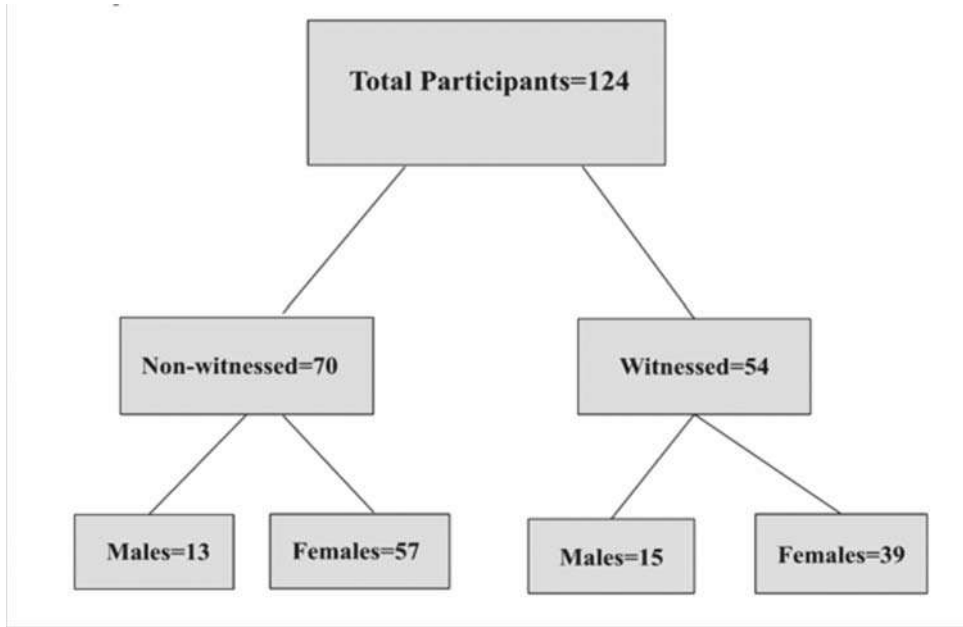
Hypothesis 2
H_0: There is no significant difference between witnessed males and witnessed females in Depression, Anxiety, and Stress.

Hypothesis 3
H_0: There is no significant difference between witnessed and non-witnessed males, witnessed and non-witnessed females, and gender differences in Depression, Anxiety, and Stress.

Method

Sample

For the quantitative part of the research, there were a total of 124 participants in the present study, consisting of 54 witnesses and 70 non-witnesses; they all are young adults between the ages of 18-24 years. The data was collected from individuals from all across India. Non-probability sampling was used. The purposive sampling technique was employed in non-probability sampling.

The independent variables are witnessing or non-witnessing of domestic abuse by young adults during childhood for a chronic period/duration. The dependent variables are depression, anxiety and stress.

Instrument

DASS- 42

`This scale was designed by Lovibond & Lovibond in 1995. This scale was employed to gauge stress, anxiety, and sadness. There are three subscales, and each one is a self-report scale. These scales each contain 14 items. The Depression Scale is the first subscale. This subscale evaluates anhedonia, dysphoria, lack of interest or involvement, self-deprecation, hopelessness, and devaluation of life. The second subscale, the Anxiety Scale, measures situational anxiety and the skeletal muscle

impact, autonomic arousal, and subjective perception of the anxious affect. The third subscale, Stress Scale, measures nervous alertness, trouble relaxing, irritability or over-reactivity, impatience, and being easily agitated or upset, is the third subscale. This subscale responds to the intensity of persistent non-specific arousal. A final score is calculated for each subscale using a 4-point scale (*0 = Did not apply to me at all to 3 = Applied very much or most of the time*). This is also a Likert scale. The scores on the Depression subscale are interpreted as follows: 0 to 9 is considered normal, 10 to 13 is considered mild, 14 to 20 is considered moderate, 21 to 27 is considered severe, and 28+ is considered extremely severe. Similarly, the anxiety subscale scores are interpreted as follows: 0 to 7 indicate normal, 8 to 9 indicate mild, 10 to 14 indicate moderate, 15 to 19 indicate severe, and 20 or more indicate incredibly severe. For the third subscale, 0 to 14 is considered normal, 15 to 18 is mild, 19 to 25 is moderate, 26 to 33 is severe, and 34+ is considered highly severe for the third subscale, or stress scale. The scale is reliable because the normative sample's alpha values for stress, anxiety, and depression are 0.91, 0.84, and 0.90, respectively. The entire scale's Cronbach internal consistency was 0.89. The range of item-total correlations was 0.51 to 0.75. Scores for test-retest reliability and split-half reliability were 0.99 and 0.96, respectively. These findings show that the DASS is a reliable and valid scale.

Procedure

Google form containing the demographic information questions, consent form, and scales were created. The Google form contained the toolwhich was the DASS-42. An online pilot study was conducted with 10 participants for the Google form, and the relevant and necessary feedback was incorporated. The final Google forms were pooled for data collection on WhatsApp, Telegram, and Reddit. After getting 124 responses in total, bifurcated into 54 responses who had witnessed Domestic Abuse back in childhood and 70 responses who had not witnessed Domestic Abuse back in childhood, after the Google form stopped taking responses. The scores were calculated manually for each participant, and Jamovi (version 2.3.21) was employed for statistical analysis.

Data Analysis

For data analysis, pertinent statistical approaches were used. This study used Google Forms to collect the data, while Jamovi (version 2.3.21) and Google Sheets computed the scores for each scale and sub-domain. To compare the differences between the witnesses and non-witnesses in all the variables, an independent sample

t-test was performed. Several precautions were taken to conduct the study ethically and in conformity with the APA 7 Guidelines.

Design

The purpose of the present research study is to assess the impact of witnessing Domestic Abuse back in childhood for a chronic period in the Indian context and to explore depression, anxiety and stress among young adults who have witnessed Domestic Abuse back in childhood for a chronic period of time. Non-witnessed young adults are taken to do a comparative analysis with Witnessed young adults in the three aspects that are Depression, Anxiety and Stress. A cross-sectional design was conceptualized for the present study.

Results

The results of the present research were analysed using Jamovi (version 2.3.21). Both descriptive and inferential statistics were used.

In Table 1, an Independent t-test was used to examine the difference between the witnessed and non-witnessed young adults. The Mean, Standard Deviation, and t-obtained of Depression, Anxiety, and Stress were calculated. Depression, Anxiety, and Stress variables have highly significant differences for both the groups, t-obtained are -5.768, -4.797, and -4.474, with a p-value of <.001.

In Table 2, an Independent t-test was used to examine the difference between the witnessed males and non-witnessed females. The Mean, Standard Deviation, and t-obtained of Depression, Anxiety, and Stress were calculated. Depression, Anxiety, and Stress variables have no significant differences for both the groups, t-obtained are 0.709, 0.797, and 1.249, with a p-value of 0.482, 0.429, and 0.217, respectively.

In Table 3, an Independent t-test was used to examine the difference between the witnessed and non-witnessed males. The Mean, Standard Deviation, and t-obtained of Depression, Anxiety, and Stress were calculated. Depression, Anxiety, and Stress variables have no significant differences for both the groups, t-obtained are 1.544, 1.523, and 1.116, with a p-value of 0.135, 0.140, and 0.275, respectively.

In Table 4, an Independent t-test was used to examine the difference between the witnessed and non-witnessed females. The Mean, Standard Deviation, and t-obtained of Depression, Anxiety, and Stress were calculated. Depression, Anxiety, and Stress variables have highly significant differences for both the groups, t-obtained are -5.80, -4.72, and -4.63, with a p-value of <.001.

In Table 5, an Independent t-test was used to examine the difference between the witnessed males and non-witnessed females. The Mean, Standard Deviation,

and t-obtained of Depression, Anxiety, and Stress were calculated. The depression variable has a highly significant difference for both the groups, t-obtained is -3.59, with a p-value of <.001, similarly Anxiety and Stress variables have a significant difference for both the groups, t-obtained are -2.47 and -2.02, with a p-value of 0.016 and 0.047, respectively.

In Table 6, an Independent t-test was used to examine the difference between the witnessed males and non-witnessed females. The Mean, Standard Deviation, and t-obtained of Depression, Anxiety, and Stress were calculated. Depression, Anxiety, and Stress variables have significant differences for both the groups, t-obtained are -2.47, -2.66, and -2.39, with a p-value of 0.017, 0.011, and 0.020, respectively.

Discussion

Table 1 represents significant differences between witnessed and non-witnessed young adults in Depression, Anxiety, and Stress. The mean is more in all the variables for witnessed young adults than non-witnessed young adults, which can be supported by the research done by Midlarsky, Venkataramani-Kothari, & Plante (2006). Reduced self-esteem and unemployment, and solitude can contribute to depression and anxiety. Indeed, Chinese women living in a shelter after being abused by their husbands (both verbally and physically) were found to be unhappy and worried (Tang, 1997). It has also been shown that verbal and psychological abuse may induce great anxiety, shame, and self-esteem loss, which can have far-reaching consequences (Goldberg & Tomlanovich, 1984; Walker, 1984, as quoted in Tang, 1997). Tang (1997) discovered that depressive symptoms were more prevalent in Children of abused mothers than children of non-abused women. Research with traumatised South Asian women may indicate similar mental health tendencies.

Table 2 represents significant differences between witnessed males and witnessed females in Depression, Anxiety, and Stress. The mean is higher in all the variables for witnessed females than witnessed males, which was discussed earlier as females are more likely to internalise all the negative emotions and suppress them over the period and in Indian society, females are more likely to be forced to control their aggression in tremulous times also.

Table 3 represents non-significant differences between witnessed and non-witnessed males in Depression, Anxiety, and Stress. The mean is more in all the variables for witnessed males than non-witnessed males, which can be aided by Garnefski & Arends (1998) that Adolescents who had been abused reported considerably higher emotions of loneliness and anxiety, poorer self-esteem, and a depressive state than their non-abused peers.

Table 4 represents significant differences between witnessed males and females in Depression, Anxiety, and Stress. The mean is more in all the variables for witnessed than non-witnessed females. The research conducted by Prosman, Wong, Bulte & Lagro-Janssen (2012) explains that these Abused women are shown to suffer from depression symptoms six times more frequently than non-abused women. Abused suffering women reported higher levels of stress, depression, and sleep disruptions and a less favourable social position than both non-abused and abused suffering women.

Furthermore, abused, non-suffering women reported higher levels of depression than non-abused women. Somatization was reported more frequently by abused suffering and non-suffering women than non-abused women, with no difference between the two groups after controlling for potential confounders (Samelius et al. 2010).

Table 5 represents significant differences between witnessed males and non-witnessed females in Depression, Anxiety, and Stress. The mean is more in all the variables for witnessed males than non-witnessed females. Compared to their normative samples, abused men had considerably higher interpersonal sensitivity, anxiety, depression, and phobic anxiety than non-abused women. (Gold et al. 1999).

Table 6 representssignificant differences between witnessed females and non-witnessed males in Depression, Anxiety, and Stress. The mean is higher in all the variables for witnessed females than non-witnessed males. Females, especially in Indian society, internalise anger and neurotic tendencies. They are also less likely to vent out negative emotions. They may indulge more in passive aggression, which is responsible for depression, anxiety and stress compared to healthy males in the same society.

Conclusion

This research study can help in understanding the mental health issues, continuing abuse and delinquent behaviour among the Indian population, which can help in forming strict laws against the abuser of Domestic Abuse, whether it is a man or woman, as witnessing Domestic Abuse is almost traumatising for a child whether it is from father's or mother's side or both. As in most cases, the child also gets abused. Therefore, foster homes or institutes should be considered where proper security, privacy and care in maintained as witnessed children are also susceptible to sexual abuse. Therefore, the foster government institutes and homes should always undergo routine checks to ensure that the witnessed children get the care and love there, without any abuse from any caretaker or stranger. The most important aspect that this research study provides is that most mental health illness starts coming to

the surface in the late adolescent years or young adults as a lot of hormone imbalance also take place and a significant transition from childhood to adulthood, that's why even when the child is rehabilitated, complete follow-up should take place till adulthood, especially in the case of females, till late adulthood as the age of onset for schizophrenia, mostly in women is after 45 years of age, and in men the age of onset is mostly in late adulthood too. Career counselling in witnesses is crucial after the primary and secondary care takes place, most of the witnesses have issues of anxiety and depressive tendencies that make them reluctant to try something new or follow their passion. Therefore, they should be prepared to face rejection and failure, consider it a part of life and prioritise themselves before social norms.

The significant limitations of this research study are all the participants are from urban areas and have stable economic conditions, which does not help us to get the findings of witnesses from lower socioeconomic backgrounds and rural areas. Most participants are female witnesses and non-witnesses, which gives us fewer findings of male witnesses even in comparative analysis with male non-witnesses.

This research study can help incorporate rehabilitation proceedings for the child witnesses, adolescents, and young adults who got into drugs, delinquent behaviour or anti-social behaviour, as the government can mend policies to assist child witnesses of Domestic Abuse.

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Table 1

M, SD, t-value, and p-value of witnessed and non-witnessed young adults in Depression, Anxiety, and Stress.

	Witnessed Domestic Abuse	N	Mean	SD	df	t statistic	p
pression	Yes	54	16.9	9.88			
	No	70	7.91	7.55	122	-5.768***	<.001
nxiety	Yes	54	15.1	8.68			
	No	70	8.59	6.34	122	-4.797***	<.001
Stress	Yes	54	18.3	9.40			
	No	70	11.57	7.34	122	-4.474***	<.001

Note. * p < .05, ** p < .01, *** p < .001, N =124

Table 2

M, SD, t-value, and p-value of witnessed males and females in Depression, Anxiety, and Stress.

	Gender	N	Mean	SD	df	t statistic	p
Depression	Male	15	15.4	9.72			
	Female	39	17.5	10.01	52	0.709	0.482
Anxiety	Male	15	13.5	9.33			
	Female	39	15.6	8.47	52	0.797	0.429
Stress	Male	15	15.7	8.56			
	Female	39	19.3	9.63	52	1.249	0.217

M, SD, t-value, and p-value of witnessed males and females in Depression, Anxiety, and Stress.

Table 3

M, SD, t-value, and p-value of witnessed and non-witnessed males in Depression, Anxiety, and Stress.

	Witnessed Domestic Abuse	N	Mean	SD	df	t statistic	p
Depression	Yes	15	15.4	9.72			
	No	13	9.62	10.09	26	1.544	0.135
Anxiety	Yes	15	13.5	9.33			
	No	13	8.69	7.13	26	1.523	0.140
Stress	Yes	15	15.7	8.56			
	No	13	11.92	9.51	26	1.116	0.275

Note. * $p < .05$, ** $p < .01$, *** $p < .001$, N = 28

Table 4

M, SD, t-value, and p-value of witnessed and non-witnessed females in Depression, Anxiety, and Stress.

	Witnessed Domestic Abuse	N	Mean	SD	df	t statistic	p
Depression	Yes	39	17.5	10.01			
	No	57	7.53	6.91	94	-5.80***	<.001
Anxiety	Yes	39	15.6	8.47			
	No	57	8.56	6.22	94	-4.72***	<.001
Stress	Yes	39	19.3	9.63			
	No	57	11.49	6.85	94	-4.63***	<.001

Note. * $p < .05$, ** $p < .01$, *** $p < .001$, N = 96

Table 5

M, SD, t-value, and p-value of witnessed males and non-witnessed females in Depression, Anxiety, and Stress.

	Witnessed Domestic Abuse	N	Mean	SD	df	t statistic	p
Depression	Yes	15	15.4	9.72			
	No	57	7.53	6.91	70	-3.59***	<.001
Anxiety	Yes	15	13.5	9.33			
	No	57	8.56	6.22	70	-2.47*	0.016
Stress	Yes	15	15.7	8.56			
	No	57	11.49	6.85	70	-2.02*	0.047

Note. * $p < .05$, ** $p < .01$, *** $p < .001$, N = 72

Table 6

M, SD, t-value, and p-value of witnessed females and non-witnessed males in Depression, Anxiety, and Stress.

	Witnessed Domestic Abuse	N	Mean	SD	df	t statistic	p
Depression	Yes	39	17.5	10.01			
	No	13	9.62	10.09	50	-2.47*	0.017
Anxiety	Yes	39	15.6	15.0			
	No	13	8.69	8.00	50	-2.66*	0.011
Stress	Yes	39	19.3	18.0			
	No	13	11.92	9.00	50	-2.39*	0.020

Note. * p < .05, ** p < .01, *** p < .001, N = 52

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केंद्रीय हिंदी संस्थान

(शिक्षा मंत्रालय, भारत सरकार)

संपर्क : हिंदी संस्थान मार्ग, आगरा-282005, वेबसाइट : https://www.hindisansthan.in

संक्षिप्त परिचय :

केंद्रीय हिंदी संस्थान, आगरा शिक्षा मंत्रालय, भारत सरकार के शिक्षा विभाग द्वारा 1961 ई. में स्थापित एक स्वायत्त शैक्षिक संस्था है। इसका संचालन स्वायत्त संगठन केंद्रीय हिंदी शिक्षण मंडल द्वारा किया जाता है। संस्थान का मुख्यालय आगरा में स्थित है और इसके आठ क्षेत्रीय केंद्र दिल्ली, हैदराबाद, गुवाहाटी, शिलांग, मैसूर, दीमापुर, भुवनेश्वर तथा अहमदाबाद में हैं।

संस्था के प्रमुख उद्देश्य :

(i) भारतीय संविधान के अनुच्छेद 351 के अनुपालन में अखिल भारतीय भाषा के रूप में हिंदी का विकास करते हुए इसके विकास और प्रसार की दृष्टि से उपयोगी शैक्षणिक पाठ्यक्रमों की प्रस्तुति एवं संचालन (ii) विभिन्न स्तरों पर गुणवत्तापूर्ण हिंदी शिक्षण का प्रसार, हिंदी शिक्षकों का प्रशिक्षण, हिंदी भाषा और साहित्य के उच्चतर अध्ययन का प्रबंधन, हिंदी के साथ विभिन्न भारतीय भाषाओं के तुलनात्मक भाषा वैज्ञानिक अध्ययन को प्रोत्साहन और हिंदी भाषा एवं शिक्षण से जुड़े विविध अनुसंधान कार्यों का आयोजन (iii) अपने विभिन्न पाठ्यक्रमों में अध्ययनरत विद्यार्थियों के लिए परीक्षा आयोजन तथा उपाधि वितरण (iv) संस्थान की प्रकृति एवं उद्देश्यों के अनुरूप उन अन्य संस्थाओं के साथ जुड़ना या सदस्यता ग्रहण करना या सहयोग करना या सम्मिलित होना, जिनके उद्देश्य संस्थान के उद्देश्यों से मिलते-जुलते हों और इन समान उद्देश्यों वाले संस्थानों को संबद्धता प्रदान करना (v) समय-समय पर नियमानुसार अध्येतावृत्ति (फैलोशिप), छात्रवृत्ति और पुरस्कार, सम्मान पदक की स्थापना कर हिंदी से संबंधित कार्यों को प्रोत्साहन आदि।

संस्थान के कार्य :

● **शिक्षणपरक कार्यक्रम :** (i) विदेशी विद्यार्थियों के लिए हिंदी शिक्षण (ii) हिंदीतर राज्यों के विद्यार्थियों के लिए अध्यापक प्रशिक्षण पाठ्यक्रम (iii) नवीकरण एवं संवर्द्धनात्मक कार्यक्रम (iv) दूरस्थ शिक्षण कार्यक्रम (स्ववित्तपोषित) (v) जनसंचार एवं पत्रकारिता, अनुवाद अध्ययन और अनुप्रयुक्त हिंदी भाषाविज्ञान के सांध्यकालीन पाठ्यक्रम (स्ववित्तपोषित)

● **अनुसंधानपरक कार्यक्रम :** (i) हिंदी शिक्षण की अधुनातन प्रविधियों के विकास के लिए शोध (ii) हिंदी भाषा और अन्य भारतीय भाषाओं का तुलनात्मक व्यतिरेकी अध्ययन (iii) हिंदी भाषा और साहित्य के क्षेत्र में आधारभूत एवं अनुप्रयुक्त अनुसंधान (iv) हिंदी भाषा के आधुनिकीकरण और भाषा प्रौद्योगिकी के विकास के उद्देश्य से अनुसंधान (v) हिंदी का समाज भाषा वैज्ञानिक सर्वेक्षण और अध्ययन (vi) प्रयोजनमूलक हिंदी से संबंधित शोधकार्य। अनुसंधानपरक कार्यों के दौरान द्वितीय भाषा एवं विदेशी भाषा के रूप में हिंदी शिक्षण के लिए उपयोगी शिक्षण सामग्री का निर्माण।

● **शिक्षण सामग्री निर्माण और भाषा विकास :** (i) हिंदीतर राज्यों और जनजाति क्षेत्र के विद्यालयों के लिए हिंदी शिक्षण सामग्री निर्माण (ii) हिंदीतर राज्यों के लिए हिंदी के व्यतिरेकी व्याकरण एवं द्विभाषी अध्येता कोशों का निर्माण (iii) विदेशी भाषा के रूप में हिंदी शिक्षण पाठ्यपुस्तकों का निर्माण (iv) कंप्यूटर साधित हिंदी भाषा शिक्षण सामग्री का निर्माण (v) दृश्य-श्रव्य माध्यमों से हिंदी शिक्षण संबंधी पाठ्यसामग्री का निर्माण (vi) हिंदी तथा हिंदीतर भारतीय भाषाओं के द्विभाषी/त्रिभाषी शब्दकोशों का निर्माण।

संस्थान के प्रकाशन : हिंदी भाषा एवं साहित्य, भाषाविज्ञान, अनुप्रयुक्त भाषाविज्ञान, तुलनात्मक एवं व्यतिरेकी अध्ययन, भाषा एवं साहित्य शिक्षण, कोश विज्ञान आदि से संबद्ध विभिन्न विषयों पर उपयोगी पुस्तकों का प्रकाशन। अब तक 200 से अधिक पुस्तकें प्रकाशित। विभिन्न स्तरों एवं गवेषणा, संवाद पथ, समन्वय अनेक प्रयोजनों की पाठ्यपुस्तकों, सहायक सामग्री तथा अध्यापक निर्देशिकाओं का प्रकाशन। त्रैमासिक पत्रिका दक्षिण, समन्वय पश्चिम, प्रवासी जगत, समन्य पूर्वोत्तर, शैक्षिक उन्मेष, भावक, संस्थान समाचार एवं दो छात्र पत्रिका र्हिंदी विश्व भारतीश तथा र्समन्वयश का प्रकाशन किया जाता है।

पुस्तकालय : भाषाविज्ञान, अनुप्रयुक्त भाषाविज्ञान, भाषा शिक्षण और हिंदी साहित्य के विभिन्न विषयों की पुस्तकों के विशेषीकृत संग्रह की दृष्टि से हिंदी के सर्वश्रेष्ठ पुस्तकालयों में से एक। एक लाख से भी अधिक पुस्तकों का विशाल संग्रह उपलब्ध है। 75 से भी अधिक जर्नल, शोधपरक पत्र-पत्रिकाएँ उपलब्ध।

संस्थान से संबद्ध प्रशिक्षण महाविद्यालय : हिंदी शिक्षण-प्रशिक्षण के स्तर को समुन्नत करने तथा पाठ्यक्रम में एकरूपता लाने के उद्देश्य से उत्तर गुवाहाटी (असम), आइजोल (मिजोरम), दीमापुर (नागालैंड) के राजकीय हिंदी शिक्षक-प्रशिक्षण महाविद्यालयों की संस्थान से संबद्धता।

योजनाएँ : (i) भारतीय सांस्कृतिक केंद्र, कोलंबो एवं कैंडी में सिंहली विद्यार्थियों के लिए केंद्रीय हिंदी संस्थान के पाठ्यक्रम की 2007-08 से शुरूआत (ii) अफगानिस्तान के नान्गरहर विश्वविद्यालय (जलालाबाद) में संस्थान द्वारा निर्मित बी.ए. का पाठ्यक्रम 2007-08 से प्रारंभ (iii) विश्व के कई अन्य देशों (चेक, स्लोवाकिया, संयुक्त राज्य अमेरिका, यूनाइटेड किंगडम, महारीशस, बेल्जियम, रूस, जापान, उज्बेकिस्तान एवं कजाकस्तान आदि) के साथ शैक्षणिक सहयोग और हिंदी पाठ्यक्रम संचालन के संबंध में संवाद जारी (iv) हिंदी के बहुआयामी संवर्धन के लिए हिंदी कहर्पोरा परियोजना, हिंदी लोक शब्दकोश परियोजना, भाषा-साहित्य सीडी निर्माण परियोजना, पूर्वोत्तर लोक साहित्य परियोजना, हिंदी विश्वकोश परियोजना पर कार्य।

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श्री सुरेन्द्र कुमार दुबे
उपाध्यक्ष

केंद्रीय हिंदी शिक्षण मंडल

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विश्व हिंदी साहित्य परिषद

हिंदी साहित्य, संस्कृति एवं भाषा
से संबंधित पुस्तकों के प्रकाशन के लिए संपर्क करें

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1. हिंदी एवं भारतीय भाषा का प्रचार-प्रसार एवं समग्र विकास

2. अंतरराष्ट्रीय स्तर पर हिंदी भाषा के विकास और विस्तार के लिए सेमिनार, सम्मेलनों का आयोजन

3. उत्तम साहित्य का प्रकाशन

4. साहित्यकार सहायता योजना

5. हिंदी को तकनीक से जोड़ना

6. पुरस्कार / प्रतियोगिता का आयोजन

7. रोजगारोन्मुख हिंदी के लिए प्रयास एवं योजनायें

8. संग्रहालय / पुस्तकालय / संगोष्ठी कक्ष की स्थापना

9. साहित्य एवं संस्कृति के चहुँमुखी विकास के लिए प्रयासरत